THE ORGANIZATION AND ADMINISTRATION
OF A
COUNTY SCHOOL MUSIC PROGRAM IN OHIO

by
Theodore R. Groman
Thesis for the degree of
Master of Music Education
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Thesis

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Mus. B., Heidelberg College, 1940
submitted in partial fulfilment of the
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Introduction

"Every rural child has the right to a satisfactory, modern elementary education, ... to develop and maintain a healthy body and a balanced personality, to acquire the skills needed as tools of learning, to get a good start in understanding and appreciating the natural and social world, to participate happily and helpfully in home and community life, to work and play with others, and to enjoy and use music, art, literature, and handicrafts." So runs Article I of the Charter of Education for Rural Children adopted by the White House Conference on Rural Education in October 1944. To every simple statement, to every line in this quotation we can apply the necessity and the urgency of good music education. The rural school has been known and treated as a "stepchild of American education". "Slightly more than half of America's children are today being educated to meet the difficult future in these rural schools. Vital statistics portend that within a century, these children now in these rural schools will

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THE PROBLEM AND DEFINITIONS OF TERMS USED

Introduction

"Every rural children has right to a multilateral, modern elementary education, ... to develop and maintain a healthy body and a balanced personality, to acquire the skills needed as tools of learning, to get a good start in understanding and appreciating the natural and social world, to participate happily and effectively in home and community life, to work and play with others, and to enjoy and use music, art, literature, and handicrafts. To make available a of the character or education for rural children adopted by the nation's conditions or rural education in another land. In every village rural, every line in this conversation we can apply the economic and the urgency of rural education. The rural school has been known the trouble as a 'stepchild of American education'. Although more than half of America's children are rural people, compared to about the 21st-21st living in urban rural schools. Rural education period that rural country, there a difference in these rural schools.

be the ancestors of three-fourths of all Americans."[1]

Mary Hoffman writes[2] how one of our greatest mistakes in rural school music has been that of "aping" the city schools. We listen to their superlatively fine orchestras and choruses and then go home to attempt the same achievement in our small schools. Miss Hoffman continues, "There is a sense in which the rural child needs music more than does his city cousin. The city boy may miss the vacation trips in the family car but there is still the 'gang' that lives in his section of town. Street cars may be overcrowded, but they still run. The rural family has no such substitute. The country child must find his recreation nearer home." Approximately seventy-five per cent of the schools of our nation are located in the country districts or in small towns and villages.[3] These schools are commonly referred to as Rural Schools regardless of their size, equipment, or enrollment. The music programs offered in these rural schools are wont to vary almost as much as the schools themselves.

The rural school teacher has been looked upon as

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[1]Harriet Hester, "Educational Stepchild . . The Rural School", Educational Music Magazine, January-February, 1944, p. 16

[2]Mary Hoffman, "Meeting Rural School Music Needs", Educational Music Magazine, March-April, 1944, p. 17

[3]Gerald M. Frank, "Music Programs in the Rural Schools", Educational Music Magazine, March-April , 1944, p. 14

a person to be pitied because he is not working in one of the expansive, highly organized, well-equipped schools found in our American cities.[4] He is considered as being on a lower plane in education because his salary is considerably lower or he is not generally as highly specialized as his colleague working in the same profession in an urban education center. Likewise, the products of the county schools so often are characterized by their shyness (born of experience that their ways have not been as well polished or academically developed as their citified acquaintances[5]), which is almost unsurmountable during that period in their lives when they leave their immediate rural community to mingle among people who were reared in more complete educational programs. In fact, rural school teaching seems to be naturally classified as a position in which the teacher must expound on several subjects, or he is a "circuit" teacher covering many different schools and classes periodically really only touching upon his subjects's essentials and "helping" the local teacher to carry on what he has "presented" until he returns on his next trip around. Is it any wonder that occasionally we read an article such as Lester McCoy wrote? He sought apologetically

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[4]Mary Hoffman, "Making Bricks Without Straw", Music Educators Journal, Vol. XXXIII, No. 5, April, 1947, pp. 30-31

[5]Mary Dodson, "We've Outgrown the Rural Singing School", Educational Music Magazine, November-December, 1946, p. 23

to justify his satisfaction in being a rural music educator when he writes the following words exposing the inner feelings which I have heretofore stressed, "This may be a rather surprising statement to make, but it has not been made without having assembled what, in the writer's humble opinion, are convincing arguments to justify it."[6]

As a music teacher with considerable experience in rural schools, as a music teacher familiar with city school music programs, as an instructor in daily contact with student teachers, teachers with a few years experience and music educators long recognized as eminent, and as a teacher and observer of music programs of the type mentioned in the title of this paper - both successful and otherwise - I respectfully present the following as a model after which the musical needs of rural families will have been met to the satisfaction of all concerned - including the school administrators, the local Boards of Education, the teachers in the field, and the future citizens of Rural America. This paper is also aimed to further support the "Statement of Belief and Purpose" resolved and adopted by the Music Educators National Conference here presented in simplified version:[7]

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[6]Lester McCoy, "Why I Am A Rural Music Educator", Educational Music Magazine, March-April, 1944, p. 16

[7]Editorial Page, Music Educators Journal, Vol. XXXIV, No. 2, November-December, 1947, p. 17

to justify his satisfaction in being a rural music educator, when he writes the following words concerning the inner feelings which I have mentioned already. "This may be a rather surprising statement to make, but it has not been quite satisfactory having measured what, in the writer's humble opinion, was morbidly expensive to justify it."[6]

As a music teacher with considerable experience in rural schools, as a music teacher trainer with city, common music supervisor, as an instructor in daily contact with rural teachers, teaching with a few years experience and - mostly educators long recognized as leaders, and as a teacher and observer of music programs of this type mentioned in the title of this paper - both successful and otherwise - I respectfully present the following as a model after which the musical needs of rural families will have been met to the satisfaction of all concerned - including the school administrators, the local boards of education, the teachers in the field, and the future citizens of rural America. This paper is also placed in further support for "statement of belief and purpose" received and adopted by the Music Educators National Conference here presented in simplified version:[7]

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[6] Lester Bodoy, "My I Be a Rural Music Educator", Minnesota Music Education, March-April, 1954, p. 24

[7] Editorial page, Music Educators Journal, Vol. XXXIV, No. 2, October-November, 1947, p. 47

"Provision in all the schools of our country, both urban and rural, for musical experience and training for every child, in accordance with his interests and capacities.

Continued effort to improve music teaching and to provide adequate equipment.

Carry-over of school music training into the musical, social, and home life of the community, as a vital part of its cultural, recreational, and leisure-time activities.

Increased opportunities for adult education in music.

Improvement of choir and congregational singing in the churches and Sunday schools; increased use of instrumental ensemble playing in connection with church activities.

Encouragement and support of all worthwhile musical enterprises as desirable factors in making our country a better place in which to live."

Provision in all the schools of our country, both urban and rural, for musical experiences and training for every child, in accordance with his interests and capacities.

Continued efforts to improve music teaching and to provide adequate equipment.

Carry-over of school music training into the home, social, and home life of the community, as a vital part of the cultural, recreational, and leisure-time activities.

Increased opportunities for adult education in music.

Improvement of choir and congregational singing in the churches and finding adequate; increased use of instrumental ensemble playing in connection with church activities.

Encouragement and support of all worthwhile musical enterprises as desirable factors in making our country a better place in which to live.*

The Problem - Statement

Our public schools must provide competent music training for all young people[8] within our borders with approximate equality of music education for all who desire it. Most urban schools are providing satisfactory opportunities[9] in music but rural schools have been sadly neglected usually because of small enrollment limiting the hiring of specialized instructors, necessitating procurement of but very general pieces of equipment, and understandably held to a very narrow financial status.[10] The efforts here presented are in behalf of the schools and citizens of our rural communities which can be grouped together in some natural way making possible a united effort to secure the high standard of education in the field of music such as is comparable with the well-developed departmental education provided in the best urban communities.[11] Eighty-five percent of Americans (parents and non-parents) favor musical instrument training on a tax supported basis. The instruction should be free to students, on school time, and with school credit. Only 6.1% disagree and 8.9% have

[8]Kate V. Wofford, "The Young Child in the Rural School", NEA Journal, Vol. 37, No. 1, January, 1948, pp. 26-27

[9]H. L. Bland, "Music Practices in Junior and Senior High Schools", Ohio Schools, Vol. XIX, No. 4, April, 1941, p. 170

[10]Harriet Hester, op. cit., pp. 16-17

[11]Lester McCoy, "The Case of Rural Music", Educational Music Magazine, January-February, 1947, pp. 21-22

no opinion. Native-born Americans are more musical than foreign-born. Rural Americans are more musically inclined than their city cousins. Only 3% of American families show a complete lack of interest in music. Six out of ten adults who never learned to play a musical instrument wish they had done so. With these facts[12] in mind we propose the following as a workable plan making it possible for good music training to be available to all.[13]

The Problem - Importance

One ever-present goal of American education is to stimulate progress toward "the well balanced personality".[14] "Rural people are demanding the same musical opportunities now accorded our city people. With the rapid development of transportation, communication, and better and more efficient machinery for getting the farm work done, these rural people have become aware of how much more there is in life to live for than just themselves and long, hard hours of work. They drive to the nearest metropolitan center to hear fine musical performances by both professionals and school children. They turn on their radios and they

[12]American Music Conference Survey, "Parents, Citizens, Want More Music", The Instrumentalist Magazine, Vol. II, No. 5, May-June, 1948, p. 9

[13]American Music Conference Survey, "Survey of Public's Music Taste", Triad (Official Publication of the Ohio Music Education Association), Vol. XV, No. 8, May, 1948, p. 10, 12

[14]Joseph Skornicka, "Mr. Administrator--Music for Everybody", The Instrumentalist Magazine, Vol. II, No. 5, May-June, 1948, p. 8-9

to optimism. Foreign-born Americans are more musical than foreign-born. Women Americans are more musical, Negroes than white city dwellers. Only 3% of American families make a complete issue of listening to music. All out of ten adults are never invited to play a musical instrument when they had their so. Both these facts[1] lie what to propose the following as a workable plan making it possible for good music available to be available to all.[2]

The Job Ahead - Improvement

The ever-present goal of American education is to relentlessly progress toward "the well balanced personality".[3] Rural people are demanding the same material opportunities now accorded our city people. With the rapid development of transportation, communication, and better and more efficient machinery for getting the work done, some rural people have become aware of how much more there is in life to live for than just mere existence and long, hard hours of work. They drive to the nearest metropolitan center to hear fine musical performances by both professionals and school children. They know on their radios and they

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[1] Appleton Music Contest and Festival Survey, "Forces, Giftedness, Work Hours Music", The Instrumentalist Magazine, Vol. XX, No. 9, May-June, 1946, D. 3

[2] American Music Conference Survey, "Survey of Public's Music Taste", Guide (Guides) Publication of the Music Education Association, Vol. XX, No. 8, May, 1947, p. 20, 12

[3] Oregon Statutes, "No. Administrator--Music for Everybody", The Instrumentalist Magazine, Vol. II, No. 6, May-June, 1948, p. 6-9

hear the same fine music programs those living in the cities hear.[15]" Hence, they are insisting that they and their boys and girls have all these experiences in music which are going to enable them to live more rich and joyous lives.[16] A need is being expressed for research[15] in order that an adequate and practical curriculum in music may be adapted to the one-room and to the graded school. We see too many such schools trying to copy their big brother and sister schools in building the music program. Our rural communities are virtually untouched by the instrumental phase of our music education program. The rural boy or girl graduating from the eighth grade has to enter high school with no previous instrumental experience, while his city cousins have had the opportunity from the first grade on. Those music teachers who are working in rural schools are usually dissatisfied because of adverse teaching requirements, poor pay, difficult teaching environment and equipment, with the result that few of the desirable teachers remain in a rural system more than a short period of time. Let us help Rural America to learn to participate - physically and aesthetically - in music at their work and their play, and in so doing they will move onward on a par in their quest for a fuller, richer living.

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[15] Lester McCoy, "The Case of Rural Music", op. cit. p.21

[16] Letter to Editor, "A Rural Parent Reviews a School Concert", Music Educators Journal, Vol. XXXIV, No. 2, November-December, 1947, pp. 60-61

near the same time people emerging from living in the midst
music.[15] Hence, they are realizing that they can create music
and girls have all these opportunities in music which are im-
like to enable them to live more rich and joyous lives.[16]
a need is being expressed for research[17] in order that in
adequate and practical curriculum in music may be adapted
to the one-room and to the graded school. We are too many
small volunteer groups to copy their big brothers and sisters
models in building the music program. Our rural communi-
ties are virtually untouched by the instrumental phase of
our music education program. The rural boy or girl grad-
uating from the eighth grade has to enter high school with
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disadvantaged because of adverse teaching conditions, poor
pay, difficult teaching environment and equipment, with the
result that few of the desirable teachers remain in a tra-
sal capacity more than a short period of time. Let us help
rural districts to learn to participate - popularity and
musicianship - in music at their work and their play, and
in so doing they will have common as a part in their quest
for a fuller, richer living.

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[15] Lester Hodge, "The Case of Rural Music", op. cit. p.81
[16] Letter to Author, "A Rural Farmer Relives a School
Concert", Music Educators Journal, Vol. XXXIV, No. 2, Nov-
ember-December, 1947, pp. 61-62

Objectives

The ambition behind this work is to determine a concrete outline of a workable music education program which is designed to provide for rural schools as exist in Ohio standard expert training in the five avenues of musical development generally recognized in music education and listed as follows:[17] musical awareness, musical initiative, musical discrimination, musical insight and musical skill. Such headings as emotional expression, musical intelligence, satisfaction in skills, background of musical knowledge, and socio-musical responsibility are included in this training. This is devoted to the belief that every child should be developed to the extent of his musical talent[18], in order that when he becomes a responsible part of the community, he will understand music to the best of his ability, will be able to perform music in some community group if his interest and ability warrant it, and that as an adult he will be made to feel that music had a fair chance in his life.[19]

The physical location concentrated upon in this paper is the State of Ohio but of necessity the ideas

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[17] James L. Mursell, Education for Musical Growth, Part II, Chapter 6-10, Boston: Ginn and Company, 1948

[18] Editorial Page, "There is No Saturation Point in Wise Education", Music Educators Journal, Vol. XXXIV, No. 1, September-October, 1947, p. 19

[19] Mary Dodson, "For the Few, or for the Masses?", Educational Music Magazine, November-December, 1947, p. 37, 58

herein presented are of a flexible nature and thus expected to be adaptable in whole or in part anywhere in Rural America.[20]

Definitions of Terms Used

State Supervisor of Music -- Miss Edith M. Keller, of the State Department of Education is an active focal head of the music activities in the Public Schools of Ohio. Her office is an agency, commanding the respect of both educators and musicians, to recommend and suggest. The responsibilities and duties of the State Supervisor of Music include:[21]

1. The promotion, guidance, and supervision of all the music in all the schools from kindergarten through the graduate school.
2. Correlation of the teacher-training program with the needs of the schools.
3. Representing the State Department of Education in all matters pertaining to the field of music.
4. Visiting the schools so that conditions and circumstances would be observed and suggestions made for improvement.
5. Sponsoring conferences, clinics, and demonstra-

[20] Lester McCoy, "The Case of Rural Music", op. cit., p. 21
[21] Clifford W. Brown, "The State Supervisor of Music", Music Educators Journal, Vol. XXXIII, No. 5, April, 1947, pp. 40, 42

health programs consist of a training method and then expect-
ed to be adaptable in music or in part systems in future
schools.[30]

Qualifications of Music Supervisor

State supervisor of music -- miss Ellen A. Keller,
of the state Department of Education is an active local head
of the music activities in the Tobias-Johnson of Ohio. Her
office is an agency, connecting the respect of both educa-
tors and students, to recognize and support. The responsi-
bilities and duties of the State Supervisor of music in-
clude:[31]

1. Promotion, guidance, and supervision of all the music in all the schools from kindergarten through the graduate school.
2. Correlation of the teacher-training program with the needs of the schools.
3. Representing the State Department of Education in all matters pertaining to the field of music.
4. Visiting the schools as least conditions and circumstances should be observed and suggestions made for improvement.
5. Assessing conferences, clinics, and demonstra-

[30]Walter Guo, "The Case of Vocal Music", op. cit., p. 21
[31]Ellen A. Keller, "The State Supervisor of Music", Ohio Music Teachers Journal, Vol. XXXIII, No. 3, April, 1949, pp. 40, 42

tions for the purpose of training in-service teachers.

6. Dispensing information through correspondence, bulletins, and pamphlets.

7. Participation in professional meetings in and out of the state for the purpose of better understanding the problems of education in general and music in particular.

8. Assistance to schools and communities in solving problems relative to music.

9. Maintaining constant vigilance over the whole educational program so that the needs of the schools would be thoroughly analyzed and the teacher-training program adapted to those needs.

Miss Keller is a welcome participant in any gathering of musical interest, a ready source of information on anything related to music, and her work is held in high esteem. Her opinions are highly respected and urgently solicited. Her authority is largely that of evaluating a local school music curriculum and determining the amount of academic credit the State Department of Education will recognize. The State Supervisor of Music represents the State Department of Education in all the individual school music departments in the State of Ohio.

tions for the purpose of training in-service teachers.

5. Improving interaction between curriculum, instruction, and practice.

6. Rationalization of professional models in the use of the state for the purpose of institutionalizing the problems of education in private and state institutions.

7. Resistance to schools as institutions in solving problems relative to music.

8. Maintaining constant vigilance over the whole educational process so that the needs of the students would be thoroughly analyzed and the teacher-training program adapted to those needs.

The author is a serious participant in any gathering of musical interest, a ready source of information on anything related to music, and her work is held in high esteem. Her opinions are highly respected and urgently solicited. Her authority is largely used to evaluate a local music curriculum and determining the amount of material which the state department of education will recognize. Therefore department of music represents the State department of education in all instructional school units in the state of Ohio.

The City Schools' Supervisor of Music -- A position which must be defined according to each particular usage. The larger cities usually provide for a Director of Music who assumes the responsibility of all the music in all the schools of the city school system in regards to policies, courses of study, procurement of properly qualified music teachers for the various schools, grade levels and fields of music education, arrangement of schedules, and final procurement of supplies and equipment. In the cities not having one designated head of the music department there is probably a Supervisor of Elementary Music, Supervisor of Vocal Music, and/or a Supervisor of Instrumental Music. These positions carry with them the responsibilities obviously peculiar to their particular field of music education. They probably take it upon themselves to co-ordinate their efforts in whatever manner they feel the need. Each is accountable directly to the Superintendent and the Board of Education of the City Schools.

The County Schools' Director of Music -- A position for the County Schools parallel with the City Schools' Director of Music. He assumes the responsibilities of providing the desired music program in all the schools throughout the County School System to the extent of determining the teaching requirements of each local school, placing the proper amount of music teacher time in each school (follow-

The city schools' supervisor of music -- a position which may be defined somewhat to each particular area. The larger cities usually provide for a director of music who assumes the responsibility of all the music in the schools of the city according rather in regards to curricula, courses of study, procurement of properly qualified music teachers for the various schools, grade levels and fields of music education, arrangement of sequences, and final procurement of supplies and equipment. In the cities not having one designated head of the music department there is probably a supervisor of elementary music, supervisor of vocal music, and/or a supervisor of instrumental music. These positions carry with them the responsibilities commensurate with their particular field of music education. They probably take it upon themselves to co-ordinate their efforts in whatever manner they feel the need. Each is accountable directly to the superintendent and to board of education of the city schools.

The county schools' director of music -- a position for the county schools varies as with the city School director of music. To assume the responsibilities of providing the desired music program in all the schools throughout the county school system to the extent of determining the existing requirements of each local school, placing the proper courses of music teacher time in each school (follow-

ing the proceedure of recommendation to the local Board of Education), co-ordinating the music activities among all the music teachers in the County, working out the teaching schedules to the satisfaction of all concerned, handling the procurement of materials and equipment, assisting with individual music problems wherever they may arise - elementary through high school, carry out the requirements and standards set forth by the State Department of Education, and in general operate within his county much the same as the State Department Supervisor does on a much broader scale. He is responsible to the State Department of Education, more directly to the County Board of Education, and to each of the local Boards of Education.

Local Supervisor of Music -- The authority in music within his field of music for a given school or locality. He is the music specialist doing the bulk of the music teaching subject to the advice and recommendations of the County Director of Music. He maintains the music standards for his classes in accordance with the accepted objectives established among all the schools of the County. Individual differences among schools and classes are recognized but on the whole the efforts are toward equal opportunities and similar accomplishments in all the schools of the rural school music program. The local Supervisor of Music puts the music teaching program into effect in his

particular locality from pre-school to adult participation. He is responsible to the County Director of Music and his local Board of Education.

City School -- A part of a complete school system located within the limits of an urban area and operated as an independent unit entirely apart from the County School System or adjoining school districts.

County School -- A school or school system, under the jurisdiction of a County Superintendent, which may be called more specifically a township school, a one-room school, a centralized school, a consolidated school, an exempted village school, or a district school.

Rural School -- Any part of the public school organization which is separated from a city school system. The rural school is automatically a part of the County School system in the State of Ohio.

County-district -- Some of the larger counties have a need for sub-division according to population, number of schools, or physical separation. The "County-district" may be used as describing the series of schools supervised by any one music teacher.

Exempted Village -- A small town school system which is supervised by the County Superintendent and County Board of Education, but the school system is complete and separate from neighboring rural school districts. The word

"Exempted" in this case refers to the class or status of the school system in reference to the Ohio State School Foundation Program of state aid for schools.

Divisions in the Music Department -- The designated fields in Music Education such as Elementary Vocal, Band Instrumental, String Instrumental, Theory, etc.

County Music Workshop -- The office of the County Director of Music has some provision to house all the equipment and materials needed by the music department. The term "Workshop" or "Laboratory" is very fitting to this place where all the music teachers can hold their meetings, study their materials, maintain their supplies and equipment, and from which they can work.

"Jazzing" in this day refers to the plans of states or the school system in reference to the duty these people should perform (Tempo of state and the schools).

Divisions in the Music Department -- The department fields in Music Education such as Community Choral, Band conducting, String instrumental, Theory etc.

Theory Music Department -- The office of the Department of Music has been provided to house all the music materials needed by the Music Department. The term "Harmony" or "Laboratory" is used, filling to take place where all the music beginners can hold their meetings, study their materials, materials their instruments and equipment, and from which they can work.

II

METHOD OF PROCEDURE

The music program herein presented is an outgrowth of strong personal feeling and contact through intimate association with rural schools and communities. There seems to be a considerable amount of material written about the fact that something should be done for the improvement of instruction and facilities in rural schools, but very little is available as concrete and sincere evidence of constructive and workable programs to rectify the situations.[22] The writer's direct personal interest in the subject has been a driving force in compiling the information necessary for this thesis, and the source of material here presented is formulated into a county music program which he hopes to put into effect whenever and wherever the opportunity presents itself.

Experience

As the Music Supervisor of a rural school district, the writer made weekly contact with fifteen one-

[22] Lester McCoy, "The Case of Rural Music", op. cit., p. 22

room, two-room and four-room schools co-ordinating the music work among thirty-three elementary teachers in a mining area strongly divided by racial and occupational differences. This school district did not have its own high school so the pupils graduated into one of several high schools in a neighboring city, exempted village, and rural school district, each having a different level music program.

As the supervisor of music of another rural school district made up of several small elementary schools and a centralized high school, the writer worked and lived among "average" rural people and came to know their problems, their desires, to observe their efforts and abilities in music, and their appreciation of musical opportunities made available to them.

Throughout his term of duty in the United States Armed Forces the writer had considerable opportunity to observe and evaluate the actions and musical responses made by people who are products of practically every type of school system and from all walks of life.

As a music teacher in a school which is part of the metropolitan school system of one of the largest cities in America, and as an observer in the school of another large American city school system, the writer has had intimate contact with the operation and possibilities

of such highly organized music programs as are in existance in large school systems.

As instrumental supervisor of a consolidated county school district, the writer has put into operation with considerable satisfaction many of the features presented herein. This county is made up of representative examples of poor music teaching, lack of qualified teachers, non-standardized programs, and disorganized music affiliations.

As string instrumental supervisor of a small city school system the writer is acquainted with the examples of differences among pupils coming from surrounding rural school districts. Also, he has built a reasonably effective string program, and experienced the effectiveness of specialized music instruction under the various supervisors.

As instructor in the music department of a state university in Ohio the writer has been directly affiliated with young people from all classes of schools and has come to know the feelings and desires of the students in all departments of study. In the Department of Music the background, experience and accomplishment of individual students is noticably related with the type of school music program from which they came.

Correspondence

A considerable amount of correspondence has been involved in order to make appointments for personal interviews, obtain copies of materials now in use, locate reference materials, and to secure information when a personal interview was impossible. Much of the correspondence proved to be inadequate for the purpose of this paper so only the most pertinate is being reproduced.

The first letter written in connection with this thesis is of interest. It was written to Mr. W. E. Roberts, County Superintendent of Schools, Columbiana County, Lisbon, Ohio on May 21, 1947. The writer is acquainted with the fact that a County Director of Music had been in service under Mr. Roberts for several years. Seven specific questions were asked and answered as follows:

1. Is the County Directorship of Music now a full-time position? Answer: Yes.
2. What are its requirements (scholastic and general)? Answer: We require a Master's Degree in Music.
3. Does the County Director do any teaching? Answer: No.
4. What are the duties of the position? Answer: Work out and keep up to date a course of study, plan county contests and festivals, plan in-

service training for classroom teachers when needed, supervise and visit local music teachers.

5. To whom is the Director of Music responsible? Answer: County Superintendent and State Department of Education.

6. What are some of the accomplishments which would not otherwise be possible? Answer: A much better grade of music teaching in the county, better appreciation, etc. of music.

7. How does the salary compare with the other music teachers' salaries in the county? Answer: Three to six hundred dollars higher.

A letter written May 29, 1947 by Mr. Edward R. McCowen, County Superintendent of Schools, Scioto County, Portsmouth, Ohio is worth reproducing "in toto", Mr. McCowen was formerly the County Director of Music and is the auther of an interesting article by virtue of his experience as Music Supervisor now turned School Administrator.

Scioto County School District
Portsmouth, Ohio
May 29, 1947

Dear Sir:

I am in receipt of your letter of May 21 in which you requested certain information concerning the music setup of Scioto County.

The answers to your seven questions are listed below.

1. The position was a full time position.

2. Requirement, a Master of Music Degree.

3. The teaching consisted of supervisory assistance plus direction of the all-county band. All technical work concerning instrumentation, recording, and broadcasting were also duties of the supervisor.

4. The duties also included

   a. Setting up with the various music supervisors the music schedules, text book materials, etc.

   b. Detailed planning.

   c. Supervision.

   d. Recordings.

   e. Weekly broadcasts.

   f. All-county band.

   g. Directing the organization of an annual all-county music festival.

   There are many other minor duties too numerous to mention.

5. The supervisor is responsible to the County Superintendent and the County Board of Education.

6. The accomplishments are many. A uniform music program, unexcelled in the state, was the result.

The members to pick seven questions are listed below.

a. The operator was a full time employee.

b. Had received a degree or high school.

c. The reading consisted of supervisor, assistant, plus direction of the air-ready board. All members were concerned, interested, cooperative, and cooperating with the air-ready board.

d. The article also included.

a. Setting up the various monitoring stations where the radio receivers, fast burn meter, etc.

b. Installation.

c. Operation.

d. Maintenance.

e. Monthly summaries.

f. Air-ready board.

g. Illustrating the organization of an manual air-control board training.

3. Where its duty either after duties too numerous to mention.

4. The supervisor is responsible to the cos in charge, authorized use the board, so-ed of air-ready.

5. The board illustrate the tower. A medium sized airport, located in the state, and has frequent

7. Salaries would range from $2800 to $3500. This is above the average.

I have attempted to briefly answer your questions. If further information is desired do not hesitate to write me.

Very truly yours,

Edward R. McCowen
County Supt.

The most obliging source of information has been Miss Edith M. Keller, State Supervisor of Music, Columbus, Ohio. One of her most helpful letters pertinent to this study is self-explanatory and is here reproduced in total.

State of Ohio

Department of Education

May 10, 1948

Dear Mr. Groman:

We have eight county supervisors of music employed by county boards of education as assistant county superintendents. This is the only way any one person can be employed in a county-wide capacity. We have other counties in the state which are organized nicely. The teachers meet regularly, have discussion groups and plan for exchange programs, festivals and so forth. The following counties have county supervisors. All of them except Lorain County do some part time teaching in local schools for which they are paid by local boards. The remainder of the time is given to county

supervision and paid by the county board.

County	County Seat	County Superintendent
Clinton	Wilmington	Miss Margaretha Baumann
Erie	Sandusky	Miss Margaret Williams
Geauga	Chardon	R. H. Dehnbostel
Hocking	Logan	Miss Grace Orr
Lorain	Elyria	Gerald M. Frank
Medina	Medina	Rudolph Behrens
Trumbull	Warren	Charles Lowry
Tuscarawas	New Philadelphia	James Baker

Dr. S. T. Burns, Head of Music Education at Oberlin, was a former County Supervisor in Medina County. Mr. E. R. McCowen, County Superintendent of Scioto County, Portsmouth, was a former County Music Supervisor. When he took over the general county administration, no one was appointed to succeed him. However, he has a very definite interest in the county music program.

Margaretha Baumann of Clinton County wrote her masters thesis on county supervision in Ohio. I helped her work on it from a historic standpoint. Several counties had county supervision a number of years ago and her thesis contains all of the material until several years ago. A copy of this might be borrowed by your institution from the Ohio State Library.

I cannot give you specific information about county

supervision in the other states. If there is anything specific which I have not answered and you think I can help you, kindly advise.

Sincerely yours,

Edith M. Keller
Supervisor of Music

As will be noticed, at least two counties known to have had County Supervisors or Directors of Music do not now have an appointee in service. It is known that in both cases the County Superintendent has not been able to secure the services of a properly qualified Director.

Published Reference Material

An effort has been made to confine this type of reference material to that directly associated with the designated area limitations of this thesis and to the dates within which the writer has been actively engaged in teaching public school music. Periodicals tend to be more direct, more specific, and reflect current conditions more accurately than is generally true of larger published works. The professional periodical publications have, therefore, been heavily relied upon to furnish support, authority and breadth to the experience and observation of the writer. They have also served to demonstrate the possibilities and extent to which the music organization and administration herein presented can be utilized elsewhere than in the State of Ohio.

Personal Contact

More than 1,000 miles were traveled within the State of Ohio by the writer in order to make personal contact with each County Director of Music now in service in Ohio according to Miss Keller, State Supervisor of Music. It is believed that more complete details, certain individual differences, greater understanding and satisfaction, and more thorough interpretation of each county music organization was realized through the direct conversations, actual visits to offices and schools, and personal acquaintances with people who are now applying many or most of the features advocated in the organization and administration of music according to this thesis. In every case the music director was most co-operative - often confidential - with detailed answers to questions, explanations, and demonstrations with examples of materials now in use. Where the Director of Music was not available the County Superintendent or a member of his staff furnished the desired information to the best of his ability.

As was expected, no two county music organizations are identical. In fact, it soon became apparent that the interpretation of the office of County Director of Music was not always according to a unified program or central office for the music department. Several interviews were held with former county music administrators, County Super-

intendents who formerly employed County Music Directors, and with superintendents and music supervisors not utilizing a music program of this type. A short description of each county music organization now in operation is given as follows:

Clinton County, Wilmington, Ohio, Miss Margaretha Baumann, County Director of Music --

This well-developed agricultural county has thirteen school districts with twelve high schools and twelve music supervisors. Many of the music supervisors have been in service in the county for several years. Miss Baumann was a local music supervisor in the county before receiving her Master's Degree in music and later appointed to her present position. Music supervisors meet together every two to four weeks, according to the time of year and the business at hand. Most of the local music supervisors are in charge of all division of music in their districts but both the County Director and County Superintendent are striving to convert the local districts to have special Music Supervisors as much as possible. All-County Music Festivals are held in the Fall of the year with great satisfaction. The co-operation among the Music Supervisors has been satisfactory especially due to the County organization. The County Director teaches

Illinois is the fortunate county having four music directors, and with one rotation and, with improvements per utilizing a music program of this type. A more description of each county music organization now in operation is given as follows:

Grundy County, Kinsington, Ill., Miss Marguerite Brosman, County director of music --

This well-developed agricultural county has thirteen school districts with twelve high schools and twelve music supervisors. Many of the music supervisors have been in service in the county for several years. Miss Brosman was a local music supervisor in the county before receiving her Master's Degree in Music and later appointed to her present position. Music supervisors meet together every two to four weeks, according to the time of year and the problems at hand. Most of the local music supervisors are in charge of all division of music in their districts but both the county director and County Superintendent are striving to convert the local districts to have special music supervisors as soon as possible. All-County Music Festivals are held in the fall of the year with great satisfaction. The co-operation among the music supervisors has been satisfactory especially due to the County organization. The County director teaches

approximately three days per week and devotes two days to county supervision. Music contests are not encouraged. Some allowance is given in salary for traveling expenses. Adult music appreciation is especially well organized and music supervisors are urged to direct or work with civic or church music organizations. Most teachers live in the County Seat and commute to their schools. The County Director is currently working for higher salaries for her local music supervisors. A teacher among several schools is never called a "circuit" teacher in Clinton County because that title is offensive.

Erie County, Sandusky, Ohio, Miss Margaret Williams, County Director of Music (now transferred) --

Mr. Weagle, County Superintendent of Schools furnished the following information: This county is rather disorganized and somewhat far-flung in area. It is a resort district with considerable industry and truck farming. The County Director of Music is largely a nominal position with actual duties limited to teaching full-time in part of the county schools (Exhibit 1). He meets only occasionally with the other two music supervisors in the County. He helps outline a course of study which is very loosely handled. Mr. Weagle

was very co-operative and seemed well acquainted with music and its importance in public education. He explained his opinion that County organization is gradually dissolving into State-District organization, that the best kind of teaching available is by specialized teachers being located in every school - consolidated and departmentalized. He believes that an "organizer" is not needed in any school subject because teachers will get together on their own iniative when the need arises. Mr. Weagle declares that his county circuit music teachers have done more effective work than the Music Supervisor located in his one Exempted Village school full-time.

Geauga County, Chardon, Ohio, Mr. R. H. Dehnbostel, County Supervisor of Music --

The Secretary in the County office furnished the following information: Mr. R. H. Dehnbostel taught music in the county schools before assuming his present position in about 1938. The County Supervisor of Music is expected to devote only one day per week to this position. His chief duties are those of assisting with the hiring of local music teachers, supervising local music problems, directing the planning and production of four all-county music festivals per year, conducting monthly music teacher meetings and organizing a course

was very co-operative and seemed well acquainted with music and its importance in public education. He explained his opinion that County organization is gradually dissolving into three-district organization, that the here who of teaching <u>vocal music</u> is by specialized teachers being located in every school - centralized and departmentalized. He believes that an "organizer" is not needed in any school and does because teachers will get together on their own initiative when the need arises. Mr. Hagie declares that his county district music teachers have done more effective work than the music supervisor located in his one hundred Milano school full-time.

Orange County, California, Mrs. E. H. Hornbostel, County Supervisor of Music --

The secretary in the County office furnished the following information: Mrs. E. H. Hornbostel, County music in the county schools before assuming the present position in about 1920. The County Supervisor of music is expected to devote only one day per week to this position. His chief duties are those of assisting with the building of local music programs, supervising local music problems, directing the planning and production of four all-county music festivals per year, conducting monthly music teacher meetings and organizing and directing

of suggested study in an effort towards standardization. In the County School System are 16 school districts with only 11 high schools. The largest complete system (grades one through twelve) has approximately six hundred pupils. There are five Music Supervisors teaching full time in individual school districts, one music supervisor doing full time circuit work among five schools, and six music teachers are on a part-time basis (Exhibit 2). Most of the music supervisors are handling both vocal and instrumental work. The four Music Festivals conducted each year are (1) Elementary Solo and Ensemble Festival, (2) High School Solo and Ensemble Festival, (3) Folk Dance Festival, and (4) Adult Folk Dance Festival. An admission fee is charged for the first three festivals to defray expenses of supplies and equipment in the operation of the office of the County Supervisor of Music and to sponsor the fourth festival.

Hocking County, Logan, Ohio, Miss Grace Orr, County Supervisor of Music --

Very little factual information was available for this study. The Assistant Secretary in the office of the County Superintendent of Schools was able to furnish only meager information in the absence of the other members of the staff. It was learned, however,

of supported study in an effort towards standardization.

In this County School System are 12 school districts with only 21 high schools. The largest consists of-ten (grades one through twelve) has approximately six hundred pupils. There are five music supervisors teaching full time in individual school districts. One music supervisor doing full time direct work among five schools, and six music teachers are on a part-time basis (Exhibit B). Most of the music supervisors are teaching both vocal and instrumental work. The four male textbook adopted song books are (1) Glenmoore Male and Mixed Chorus textbook. (2) High school boys and Girls Male textbook. (3) Male Chorus textbook, and (4) Small Boys Chorus textbook. An attendance fee is charged for the first five textbooks to defray expenses of repairs and replacement in the operations or the office of the County Supervisor of Music and to support the Music Festival.

Scottsville County, Logan, Ohio, Sign Issue Per, County Supervisor of Music --

Very little recent information was available for this study. The assistant Superintendent, in the office of the County Superintendent of Schools was able to furnish only meager information in the absence of the other members of the staff. In his letter, he stated,

that Miss Orr has been County Supervisor of Music for many years, that she teaches about one-half and acts as County Supervisor the other half of each week, that the Music Department is highly regarded and Miss Orr is considered very efficient and capable in her organization and administration of the County Music office.

Lorain County, Elyria, Ohio, Mr. Gerald Frank, County Director of Music --

Mr. Frank organized this County Music Directorship eighteen years ago and has developed it into a full-time schedule of supervision, contacting each school on a regular schedule. He has no regular meetings with his Supervisors but calls in only those with whom a problem may concern, thus eliminating unnecessary time wastage and achieving a more concentrated discussion of the immediate problem at hand. There are twenty-two schools using music in the county and sixteen of them including high schools (Exhibit 6). Twelve music supervisors handle the music concentrating largely on vocal and band instruction. Salary schedules start at $2000 to a maximum of $3500. Mr. Frank devotes much of his time to handling local music problems and giving support to local Supervisors in their projects for equipment, salary, etc. (Exhibit 7). Each school is responsible for its needs in materials and equipment.

that this Dr. has been county Superviser of music for many years, but she teaches about one-half and note as clerk; Supervisor the other half of each week, that the Music Warehouse is highly regarded and this car is considered very efficient and expands in her organization and identification of the County Music Office.

Lorain County, Elyria, Ohio, Mr. Gerald Frank, County director of Music --

Mr. Frank organized this County Music Directorship eighteen years ago and has developed it into a full-time schedule of supervision, conducting and student on a regular schedule. He has no regular secretary also his supervisors has only in only those with a problem may concern, thus eliminating unnecessary time waiting and achieving a more concentrated direction of the immediate problem at hand. There are twenty-two schools being music in the county and six-teen of them including High schools (Exhibit 6). Twelve main supervisors handle the music administration largely on vocal and band instruction. Salary schedules start at $2.00 to a maximum of $2.00. Mr. Frank develops music as his time to handle the local music problems and giving support to local supervisors in their requests for equipment, repairs, etc. (Exhibit 7). Each school is responsible for its needs in matters and equipment.

A County Record Library and Music Library is available for teachers to supplement their own school libraries. The County Board of Education allows a budget for the Music Department for music, records, teaching aids, etc. (Exhibits 8 and 9). It has been found that county-district festivals are more successful than all-county festivals and programs. The music supervisors assemble periodically to rehearse instrumental ensemble music as a group and present an occasional program. No other provision is made for adult education. Mr. Frank states that the most outstanding advantages realized in his organization are (1) teachers are better satisfied because they are teaching only their own preferred subject, (2) any school can have a complete music instruction program for a very low cost (example: one day of vocal instruction for $480 and one day of instrumental instruction for $520 totals $1000 for a full music program). The main objection is the amount of driving that is often necessary among the schools. The main problems are in selling the program to each of the local Boards of Education, building the schedules (Exhibit 5) and then giving all the support possible to the local teacher as a co-worker -- not as a critic.

A County Board Library and music library is available for teachers to supplement their own music libraries. The County Board of Education utilizes a copier for the music department for music, reports, teaching aids, etc. (Exhibits 8 and 9). It has been found that county-district relations are more successful when self-count, formative and programs. The music supervisor visits periodically to indicate instructional suggestions made on a group and present an enhancing program. No other provision is made for adult education. It. Final judgment that the most outstanding experiences resulting in the organization are (1) teachers are better satisfied because they are teaching only music can practice of judgment, (2) any school can have a complete music instructional program for a very low cost (example: one day or video instruction for video tapes and one day of instructional instruction for video tapes alone for a full music program). The main objection is the amount of travelling time is taken unnecessary among the schools. The main problems are in assisting the program to each of the local Boards of Education, building the time schedules (Exhibit 3) and then trying all the support possible to the local teacher as a co-worker -- not as a critic.

Trumbull County, Warren, Ohio, Mr. Charles H. Lowry, County Director of Music --

Mr. Lowry was invited to his present position by virtue of his excellent reputation as a string instrumental professor, and as Director of the music education department in a university in the midwest. His duties are largely administrative in nature, hiring Music Supervisors, recommending salaries, meeting with Supervisors whenever necessary, directing the organization of County-District festivals (Exhibit 11), and much of his time is devoted to individual problems in local schools. There are twenty-five complete school systems and one other elementary school in the County School System. Among these schools are twenty-eight Music Supervisors. Each school district in the county is large enough and wealthy enough to supply its needs in materials and equipment. No course of study is determined for the Music Supervisors to follow but a list of recommended texts and methods is provided from which the local Music Supervisors choose their new materials, maintaining a certain degree of standardization in order to work together more easily especially in planning programs and festivals.

Mr. Lowry has been teaching two days per week but next school year he will be County Director of

Trendall County, Kansas, Ohio, Mr. Charles H. Lowry, County Assessor of Ewalo --

Mr. Lowry was invited to his present position by virtue of his successful reputation as a getting learned lecturer, and as lecturer of the basic education department in a university in his address. His duties are largely educational in nature, getting basic supervisors, recommending methods, working with school women's associations, introducing the organization of County-Assessor associations (which is, and much of his time is devoted to individual problems in local schools. There are twenty-five counties in system but are other elementary schools in the County Normal System. County trade schools are taught by basic supervisors. Each school district in the county is large enough and wealthy enough to supply its needs in equipment and equipment. In course of study is determined for the basic supervisors to follow but a list of recommendations and methods is provided from which the local basic supervisors chose a basic one curriculum, maintaining a certain degree of standardization in order to make teachers more easily adaptable in pursuing experience and training.

Mr. Lowry has been teaching two days per week but next school year he will be County Superintendent of

Music on a full-time schedule. He feels that his position relieves the County Superintendent of the burdens of the Department of Music, serves to unite the music activities, and develop the points that are lacking in each of the school districts. Mr. Lowry stresses that he never takes a commanding attitude but maintains an atmosphere of helpfulness which has enlisted the co-operation of all the Music Supervisors, commanded the respect of the school administrators, and added prestige to the Department of Music in the county. He considers the music program in the County Schools superior to the music training being offered in the larger city schools in the same District of the State.

Medina County, Medina, Ohio, Mr. F. W. R. Behrens, County Director of Music --

This county music organization is, without doubt, one of the most successful in the State of Ohio as well as anywhere else in the country (Exhibit 12). It was inaugurated over twenty-five years ago among three local districts and proved so successful that within three years the entire county was included in the program. Mr. Behrens was one of the local supervisors at that time and for the past twenty years has been the County Director of Music.

Music on a full-time schedule. We find a similar position existing in County Superintendents of the Bureau of the Department of Music, agreed to unite the music activities, and develop the individual are leading in each of the school districts. Mr. Carr already has in view taken a cooperating attitude and extension as a department of influence which has initiated the co-operation of all the music supervisors, supported by reports of the school administrators, are under pressure on the Department of Music in the county. He considers the music program in the Cobb County Georgia superior to the music training being offered in the larger city schools in the seven districts of the state.

Lodina County, Indiana, Ohio, Mr. C. A. Lorenz, County Director of Music --

This county music organization is, without doubt, one of the most successful in the state of Ohio as well as anywhere else in the country (Exhibit 12). It was inaugurated over twenty-five years ago among three local districts and proved to abundantly well worth. Three years the entire county was included in the project. Mr. Lorenz was one of the local supervisors at that time and for the past twenty years has been the County Director of Music.

He teaches about two days per week and devotes the other three days to the duties of his County Office. He does practically no actual supervision of other teachers' work because they are competent and have long since proven their ability in their fields of supervision. He has taught in every school in the county at one time or another. Therefore, his contacts with the local Boards of Education are very successful because they are acquainted and sympathetic with his work. The quality of music instruction is evident by the fact that at least sixty former rural pupils have gone into music as a profession.

There are eighteen school districts in the County. Twelve of these districts have high schools. Ten Music Supervisors handle the County Music Program according to their special division of Elementary Vocal, Secondary Vocal, Wind Instrumental, and String Instrumental. Salaries range up to $3500 and the County Director receives $2700 from the County Board of Education and $1300 for his teaching in local schools. All the Music Supervisors come together for a weekly meeting in the "Music Workshop" (County Director's Office) to discuss individual problems, determine the proceedings of the coming week, and to take part in "Workshop" activities of studying music, play-

ing records, picking out new materials, etc. All the music and equipment is owned by the County Office through a system of appropriating a certain amount of music to be paid for by each Board of Education according to its proportion of music students who would use the music. Enough copies are purchased to handle the needs of the largest group of its type in the County. Each Supervisor carries with him the music he wishes to use that week and then exchanges with another Supervisor as soon as it is found advisable. A card file tells what numbers have been used by each group in each school and the dates used. There is no duplication of work within any five-year period. Most teachers handle three or four different schools. They are paid by each Board of Education for the amount of time in each District. The local Boards of Education place confidence in the County Director to hire the Supervisors that are needed and a form letter is used to inform each Board of Education of the names, services, and salaries so the local Board has very simply presented the actual cost of its music instruction. Every school has a notebook with a record form for every student taking part in music (Exhibit 20) so any teacher can immediately know the history of music training of any student. A county system of awards for music attain-

ment is handled through the County Director of Music (Exhibits 18, 19, 23).

During the Fall term the best qualified students of the county are brought together once a week for an All-County Orchestra. During the Spring an All-County Chorus is conducted in the same manner and during the summer the All-County Bands similarly. Monday evening is "County Music Night" during which rehearsals are held and no conflicts are encountered with other school or community activities. Qualified adults and students form a chorus which presents the oratorio "Messiah" every Christmas (Exhibit 13) and next year's plans include presenting the oratorio "Elijah" at Easter (Exhibit 14). County music is available for use by adult music groups. Teacher enthusiasm is excellent and very good offers are usually refused in favor of remaining in this specialized system. The music training is so proficient that the State Supervisor of Music has granted that students may receive up to four credits in music towards High School graduation (Exhibit 23), thus making it possible for students to graduate as a music major. Much of Mr. Behren's time is devoted to developing local interest sufficient to warrant the services of a certain type of teacher in that school. (Example: the string music students and activities in

must be handled through the County Director of Music (Section 10, 12, 24).

During the Fall term, the best qualified students of the county are brought together once a week for an All-County rehearsal. During the Spring an all-county chorus is rehearsed in the same manner and during the month the All-County Choir also rehearsed. Monday evening is "County Music Night" during which rehearsals are held and no conflicts are encountered with other school or community activities. Small ensembles and students from a chorus which presently the orchestra "Bandin" every Saturday (Exhibit 10) and more ensemble plays included presently are of course "Eight" at Sweet (Exhibit 11). County music is available for use of entire state groups. Teacher enthusiasm is excellent and very good choirs are usually produced in lieu of rehearsals in less specialized systems. The music training is so proficient that the music supervisor on music has reached the students may receive up to four credits in music courses with school production (Exhibit 12). This reflects the possible for students to produce on a music major. Some of the Sweet's time is devoted to developing local interest activities to warrant the services of a certain type of teacher in such schools. (Exhibit 13) and setting music standards and activities in

a school might need stimulation in order to make it worth while for a string instrumental supervisor to come to that school for a given time.) Mr. Behren's is particularly enthusiastic concerning the advantages derived from the "Music Workshop" and the accumulated experience that is available to each school for a lesser cost than through other inferior teaching programs.

Tuscarawas County, New Philadelphia, Ohio, Mr. James Baker, County Supervisor of Music --

This county music organization has been functioning for 18 years by appointing one of the music supervisors in the County School System to devote one day per week to administration and supervision work. The need for better organization has become so pressing that Mr. Baker is to work about one-half time on the County Directorship duties while continuing to teach among the county schools. There are twenty-six school districts with eleven high schools and eleven Music Supervisors in the County. Each school supplies its own equipment and music. A County Music Library is made up of music used in all-county festivals. This music is available for use where it is needed. Mr. Baker strongly advocates conducting all-county music

festivals in the Fall of the year, thus avoiding the rush among the many school events in the Spring.

The festival participants are chosen according to the number of students in each school's music organization taking part. This assures a balance of parts and fair representation. A choir of forty students would send sixteen members while a choir of twenty would send eight to participate. An All-County Summer Band is handled similarly.

For the purchase and maintance of county music supplies and equipment such as phonograph, records, some music, etc., each school district pays to the County Music Office a sum of money based on per capita use of the material. The fee is set at twenty cents for each seventh and eighth grade pupil, twenty-five cents per high school pupil and $5.00 for the rental of a phonograph.

Mr. Baker hopes to broaden his organization to something similar to the Medina County type of music program but he feels that his current problem is in securing satisfactory music teachers.

Development

The following sections III and IV are the concrete platform of a complete, practical and effective Public School Music Program particularly designed for small

activities in one year or two years, some providing one month among many school events in the spring.

The festival participants are chosen according to the quality of singing in open and civic organization testing days. This assures a balance of sports and fine representation. A choir of fifty voices would send eleven members while a choir of twenty would send eight to participate. An all-county chorus is therefore similarly.

For the purchase and maintenance of county music supplies and equipment such as phonograph, records, tone music, etc., each school district pays to the county music office a sum of money based on the number of the enrollment. The fee is one of twenty cents for each seventh and eighth grade pupil, twenty-five cents per high school pupil and $5.00 for the expense of a phonograph.

Mr. Hoover hopes to present his organization to something similar to the Fontana County type of music program out to be issue and his current problem is in securing satisfactory music teachers.

Development

The following sections III and IV are the essentials platform of a complete, practical and effective public school music program particularly designed for small

schools in the State of Ohio. By drawing from each of the afore-mentioned sources of information and utilizing assorted ideas, recommendations, inferences, and original thinking, the program herein presented combines experience with constructive imagination and evaluation with discrimination in order to formulate this complete organization made up of individual, and often widely scattered, practices actually in use into a unified Master Program intended for present-day application in a down-to-earth fashion wherever the school administration is willing to adopt it. As can be observed, many excellent alternatives suggested in the personal contacts and correspondence are not included in the "Master Program" but are implied for adaptation where the local conditions or situation seem to dictate their application. The combined sources of information and sincere efforts to eliminate superfluous details have resulted in this program of organization and administration as a means of meeting the needs of Rural America in the field of Music Education.

III

ORGANIZATION AND ADMINISTRATION

County Director of Music

The primary requirement of the County Music Program here presented is that of securing the services of an energetic, mature, and experienced Music Supervisor who is not only a fine musician but also an able administrator, efficient organizer and a person with sympathetic understanding[23]. The office of the County Director of Music is a permanent one which is responsible for all the music activities in all the schools of the County School System and there all permanent records are maintained, all musical materials and equipment are stored and dispatched, and to which any individual or organization can refer pertaining to any music activity.[24]

The Director of this office handles all schedules of music teaching in the County Schools, detailed planning, text book materials, etc., in conjunction with the various music supervisors. He does all the supervision and manage-

[23]A. C. Robbins, "The Need for Supervision in Small School Systems", Ohio Schools, Vol. XIX, No. 9, November, 1941, pp. 382-383

[24]Lois Clark, "A Central School Serves its Community", NEA Journal, Vol. XXXVII, No. 5, May, 1948, pp. 276-277

III

ORGANIZATION AND ADMINISTRATION

County Director of Music

The primary requirement of the County Music Program here presented is that of securing the services of an energetic, mature, and effective County Director who is not only a fine musician but also an able administrator, possessing the qualities of a person with a pleasant personality. The office of the County Director of Music is a permanent one and is responsible for all the music activities in all the schools of the County. Under Systems and there his permanent records are maintained, all musical materials and equipment are stored and distributed, and to which any individual or organization can refer questions to any music activity.

The Director of this office handles all economics of music teaching in the County Schools, materials, textbook selections, etc., in conjunction with the various music supervisors. He deals all the supervisors and teachers

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[illegible], C. Norton, "The Need for Supervision in Small School Systems", Music Educator, Vol. XXV, No. 5, November, 1941, pp. 32ff.

[illegible] Wiggs, "A General School Course in Music", Music Journal, Jan. 1942, pp. 27ff.

ment of regular conferences with his local music supervisors, directing the organization of all-county or County-District music festivals, and handles all the arrangements for such projects as broadcasts, recordings, testing, co-ordination with musical organizations and activities outside of school jurisdiction, and the providing of recognition by academic credit and awards for music students.

Functions

A. Securing Music Supervisors --

By virtue of his position the County Director of Music concentrates upon the procurement of the best music teachers to meet the requirements of his county organization. He has intimate contact with the entire field of music and is therefore able to draw the type of teacher that is most desirable (Exhibit 3). He works through each local Superintendent and Board of Education, recommending to them the music teachers to be hired, the amount of time they should devote to certain schools, and the proportion of salary the school district should pay towards the total salary of each music teacher. The type of teacher, the approximate amount of time, and the approximate salary is predetermined between the local boards of education and the County Director of Music.

B. Scheduling --

Schedule arrangements for all music teaching is handled by the County Director of Music together with each local Superintendent and/or Principal who is involved (Exhibits 5 and 6). The County Director must take into consideration the amount of teaching time to be used by the teacher in that local school along with her required teaching time at other schools as the case may be. Traveling time, accessability of school, and economical distribution of time allotment, such as striving to accomplish a given amount of work in one trip rather than dividing it into two or more trips, are additional considerations.

C. Music Supervisor Meetings --

Once a week all the Music Supervisors - all divisions - meet together in the County Office or County Music Workshop for a general discussion of conditions or problems experienced in the work just covered, a study of the work to be accomplished in the immediate future, as well as the general program objectives. Proposed projects such as special programs, festivals, clinics, contests, inter-school musical events, etc. are discussed and made more specific, and anything of a professional nature is considered by this assembly of co-workers in music. Desired mat-

erials and references are sought out by each teacher according to his needs such as solo and ensemble music, records, charts, instruments, etc., and when necessary the current teaching materials and equipment are exchanged among the teachers.

D. Standardization of Music Program --

The County Director works out a course of study as a general outline of music to be learned, materials to be used and an approximate schedule of the use of the course of study as it applies to each teacher (Exhibits 22 and 23). This establishes the quantity and type of music to be secured for the County Music Library and about when each teacher will use certain materials in her course of teaching. More involved purposes of standardization are as follows:

1. Equal musical opportunities in all schools.
2. Conservation of materials and equipment.
3. Ease in making up inter-school and all-county musical programs.
4. Proper basis for credit, awards and recognition(Exhibits 18, 19 and 20).
5. Proper basis for a standard testing program.
6. Proper organization of material covered on a year to year basis to eliminate undesirable repetition.

7. To assure sufficient copies of music to meet any reasonable demands among the schools and communities.

E. All-County and/or County-District Music Organizations --

There are usually advanced musicians in schools where the student musical performance is not at a high enough average to challenge the ability of certain students. Therefore, some provision must be made to benefit those capable of better performance as well as to maintain the high standards of teaching and the inspiration of the music instructors who work with and/or listen to the better-than-average compositions and musicianship, qualified students of a district of the county or of the entire county school system are brought together for regular rehearsals of the vocal and/or instrumental organization for which they are qualified. These organizations are usually a mixed choir and an orchestra which meet for 1½ hours apiece at different times on the same evening of the week. It is expected that these two musical organizations meet throughout the school year, and according to the season form a nucleus for combined school-civic vocal and instrumental programs such as the presentation of oratorios, concerts, etc. (Exhibits 13 and 14). Wherever possible - in

local schools or in county-districts - bands are organized so that they will have as nearly complete instrumentation as possible. As is explained elsewhere in this paper, every music supervisor in the County school system is expected to have the responsibility of at least one such musical organization.

F. Inter-School Music Activities --

Under the supervision of the County Director of Music and local school superintendents a series of exchange programs or events is handled so that musical groups perform for other schools in the county, not with the thought of competition but for healthy relationships between student bodies as well as for performance experience for the musicians and listening experience for the local students in the assembly, concert, festival, etc.[25] Provision is made for the all-county music organizations to be heard and enjoyed by all the school children and the public in each district of the county as often as possible.

G. Special Projects --

Among the many duties of the County Director of Music are the planning and production of annual all-county and/or county-district music festivals (Exhib-

[25] R. D. Day, "Let's Work Together", Educational Music Magazine, November-December, 1947, pp. 25, 34

local schools or in county-district is - boards are co-
operated as that they will have an overall supervision in-
structional as possible. In a regional directors
in this report, every state supervisor in the county
school system is expected to have the responsibility
of at least one county-wide supervisition.

7. Inter-school music activities --

Under the supervision of the county director of
music and local school supervisors a variety of
activities provided or provide in behalf of instrumental
groups perform for other schools in the county, and
with the concept of competition has for inspiring wide-
spread interest between school units as well as also
performance experience for the musicians and listening
experience for the local students in the community, con-
cert, festival, etc.[20] Provision is made for the all-
county music organizations to be heard and enjoyed by
all the school children and the public in each district
of the county as often as possible.

8. Special Projects --

Among the many duties of the county director of
music are the planning and production of annual all-
county and/or county-district music festivals (Ohio-

[20] D. Ray, "Iowa's Work Report", Instrumental Music
Magazine, November-December, 1951, pp. 26, 27.

its 11 and 12),[26] periodical broadcasts, co-operation with civic organizations for holiday and special programs, relating the county music programs, and such administrative functions as working out local problems[27], striving for academic recognition, etc. where needed, and relating the school music program to the schools and communities as a whole.

H. Administrative Records --

1. A permanent musical history of every music student in the county schools is maintained through the office of the County Director of Music. A detailed sheet is maintained at each school (Exhibit 20) for every student in music listing the year, unit of credits, grade given and name of instructor for every music activity of that student throughout his school life. A smaller card is on file in the county office having all the same information per pupil except the name of the instructor(Exhibit 21).

2. A Music Enrollment Blank (Exhibits 9 and 15) is a formal enrollment form for a high school student electing instruction in any classical instrument, vocal or instrumental organization or Theory

[26] David B. Foltz, "Festival Re-planning", Educational Music Magazine, September-October, 1946, p. 23

[27] William S. Larson, "The Principal and the Music Supervisor", Educational Music Magazine, March-April, 1948, pp. 27, 42-45

of Literature Classes. These forms are a part of the students permanent file in the music department.

3. A Voice Test Record (Exhibit 16) is a concrete record displaying the development of every individual student tracing his progress by listing his age, indicating on a staff his range, part he sings, quality of ear, and a space for remarks at each grade level from grade 7 through grade 12. This also is a part of his permanent musical record.

4. A Student Daily Practice Record (Exhibit 17) is used indicating by weeks the time practiced each day, weekly grade for the lesson, signature of parents, and space for recording the assignments. One Practice Card is used per semester and this goes in the pupil's permanent file.

5. The octavo music is handled through a card index listing schools used, year, programs performed, grade level or organization, number of copies, other than school organizations using same, as well as usual information of location in files, composer, arranger, edition, etc.

6. All Band, orchestra, ensemble, solo and special music is handled through card indexes similar to that of the octavo music. One of the chief

of laboratory mirrors. These lines are a part of the spectrum produced also in the water dispersion.

5. A voice-note report (phonic) is a complete record describing the development of every lightsource chosen from the spectrum by filtering out, artificially or naturally, the sources, part in glass, quartz or air, and a glass for reduces of gas giving lines from Grade V through Grade IV. This also is a part of the commercial medical report.

4. A student until directing lesson (phonic) 47/ in gas radiation by means of a gas discharge chamber, using from the gases, elements or charges, and gases for recording the analyzers. The circuits were in line by amplifier and unit gas in low voltage permanent film.

3. The purpose music is learned through a gas discharge filtering colorize used, part, aggregate particles, grade level or re-analysis, number of origin, color sign cannot organizations using gas, as well as usual information or location in films, computers, analysis, etc.

2. All sound, orchestra, ensemble, solo and electric music is heard through open lectures electric on tape or the survey media, ... a gas chamber

functions of these records are to eliminate repetition of use by the same pupils, and to acquaint new teachers with the capabilities and experiences of an organization.[28]

7. The usual information is kept on file concerning music teachers and supervisors(Exhibit 4), requests and orders for equipment and materials (Exhibits 7 and 8), agreements for use of school owned instruments (Exhibit 10), programs presented (Exhibit 12), courses of study for all levels and instruments, correspondence, literature and study materials of value in the field of music.[29]

8. The Record Library is handled through a card index system styled after a combination of the ideas presented by Kermit Stewart[30] and W. S. Vincent[31]. A duplicate file is maintained in every building in the county school system using an adaptation of the Dewey Decimal System so that any teacher can find the record she needs and then requests that record by number giving pertinate

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[28]Dorothy Griewe, "You Did! We Didn't!", Educational Music Magazine, January-February, 1948, pp. 25, 38-39

[29]George F. Strickling, "So--You're Looking for Choral Records!", Educational Music Magazine, January-February, 1948, pp. 31, 50

[30]Kermit G. Stewart, "File Your Phonograph Records", Educational Music Magazine, January-February, 1942, pp. 11, 44-45

[31]W. S. Vincent, "A Cataloguing System for Phonograph Records", Educational Music Magazine, March-April, 1943, pp. 37, 58-60

functions of these centers are so eliminate repetition of use by the same people, which to suggest new theories with the capabilities and experiences of an organization.[29]

7. The vocal information is made on site computing media recording and supervisions(Ability 41, recorded and orders the maintenance a a selectable (Ability 7 Set 2), expressions for use of actual local institutions (Ability 10), processes systems of (Ability 12), courses or study for all levels and disciplines, correspondence, literature and study materials of value in the field of music.[30]

8. The record library is indexed through a card index system which stores a duplication of the index processed by Ability 12[31] and 8, 9, 10 and 11[32]. A duplicate file is maintained in every building in the county school system using as association of the same Dewey system so that any library can find the records the music and then requests this record by number using particular

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[29] Jordan, Grieve, "Ad Hoc Data Bank", Documentation Media Research, Lamarcy-Fabrary, 1968, pp. 22, 23-24.

[30] Georgo , Wrightson, "Co-Curric Making for Choral Accessis", Documentation Media Research, Lamarcy-Fabrary, 1968, pp. 31, 32.

[31] Harold O. Thomson, "File Your Phonograph Records", Documentation Media Research, Lamarcy-Fabrary, 1968, pp. 41, 42-43.

[32] S. Vincent, "A Cataloging System for Phonograph Records", Documentation Media Research, Aaron-Ford, 1968, pp. 50, 52-53

information about length of use expected, dates needed, alternate choice, etc. The cross filing is complete so the teacher is aided in finding the record to suit her need. Of course information needs to be on file about the person loaned to, date to be returned, etc.

I. Classroom Supervision --

Every music class in the county is visited as often as the need expresses itself. A new or beginning teacher or Supervisor will need more assistance and supervision until he has proven his capability. After such establishment the visitations are less frequent and serve mainly to acquaint the County Director with the individual problems and characteristics of the teachers and their classes.

information about health of new students, make medical, dietetic choices, etc. The cross filing is complete as the teacher is asked to include the record of each pupil in mind. Of course information may be added to or deleted, or the person looked to, data to be returned, etc.

4. Observation and Supervision --

Every music class in the county is visited on both series and-throughout itself. A day or Teaching teacher or supervisor will then more assistance and supervision will be used, as necessity. After each examination the visitations the same procedure and have ability to acquaint and Study Groups with the individual problems and characteristics of the teachers and their classes.

IV

THE PROGRAM IN MUSIC

Elementary

A. The elementary vocal program is handled by teachers who are most interested, therefore specialists, in that field.[32] They are supervisors of vocal music in their schools from the kindergarten through the sixth grade in a 6-3-3 or 6-2-4 school system or through grade eight in an 8-4 system. Each elementary vocal supervisor has up to five schools in his program or system and he teaches each class at least two times a week for periods equivilant to thirty minutes. He provides for the classroom teacher a written outline of suggestions to be accomplished between his visits. (This outline for each teacher takes into consideration the ability of the classroom teacher in teaching music, the time available to the classroom teacher, and the material covered in his in-service conference periods with his classroom teachers.) This provides sixty minutes of professional vocal music training per week for child-

[32] Edward R. McCowen, "An Administrator's Point of View", Educational Music Magazine, March-April, 1947, pp. 18-19, 58-59

IV

THE PROBLEM IN BRIEF

Discussion

A. The elementary vocal program is handled by teachers who are most interested, therefore, specific here, in that field.[30] They are supervisors of vocal music in their schools from the kindergarten through the sixth grade, in a 6-3-3 or 6-6 school system or junior high school, or in an 8-4 system. Most elementary vocal supervisors, in either case, do live outside in the open country or smaller and in towns each giving an hour two hours a week for periods equivalent to thirty hours. In preparing for the classroom teacher a written outline of suggestions is to be discussed between his visits. Lessons outline for each teacher take into consideration the ability of the classroom teacher in teaching music, the time available to the classroom teacher, and the material covered in the 3-series reference books which are the classroom teacher's. Time provides only minimum of instructional vocal music training per week for elementary

[30] Wayne C. Lonsdale, "Administrator's Point of View," Elementary Music Education, Washington, D.C., 1947, pp. 18-19.

ren throughout their elementary school years. In the vocal program are specific efforts to include each of the five objectives in music. It should be explained that this includes the development of the singing voice, musical notation, musical appreciation (including an acquaintance with musical instruments), vocal repertoire, program presentation, and theory including ear training and rudiments as applied to elementary grade levels. If the Elementary Vocal Supervisor is responsible for seventh and eighth grade vocal music then his program includes general music class meeting for two forty-five minute periods equivalent to ninety minutes per week. Electives are glee club for boys and glee club for girls meeting two times per week and for the eighth graders a music theory class which meets once a week. It goes without saying that where the elementary vocal supervisor must cover all eight grades he must not have more than three schools in his system (according to the number of classes he is required to teach).

B. The instrumental teaching program in the elementary schools is carried out by the high school instrumental supervisors according to their special fields in instrumental music. The String Instrumental Supervisor and the Band Instrumental Supervisor work co-

operatively to accomplish their joint objectives. The Band Instrumental Supervisor probably handles the first and second grade Rhythm Band for two periods a week and the String Instrumental Supervisor is probably qualified to teach piano classes for the two thirty minute classes per week in the first two grade levels. Grade three has pre-band instrument classes conducted by the Band Supervisor while the String Supervisor continues piano classes. In grades four through eight each Supervisor conducts his instrumental classes at each grade level for two periods (thirty minutes) per week and solo and ensemble periods at least once a week.

C. Schedule integration: Vocal music is handled at a time corresponding to the regular time devoted to music each day in each class. Rhythm bands and pre-band instrumental classes are special periods allowed in the classroom schedule. Piano classes are made up of students electing to be excused from regular class periods upon condition that the student be held responsible for work accomplished by the class in his absence and with his classroom teacher's approval. Withholding a pupil from music class as a punishment is never permitted. Instrumental instruction from grade four is handled similar to piano classes. General music classes on Junior High level are special periods

operatively or nonsexist their joint objectives. The band instrumental supervisor probably teaches the first and second grade thirty-two for two periods a week and the string instrumental supervisor is probably qualified to teach piano classes for the two fifth-sixth classes per week in the first two grade levels. Grade three has pre-band instrument classes conducted by the band supervisor while the string supervisor conducts piano classes. In grades four through eight each supervisor conducts his instrumental classes at each grade level for two periods (thirty minutes) per week and also has ensemble periods at least once a week.

6. Scheduling Integration: Vocal music is included at a time corresponding to the regular class devoted to music each day in each class. Rhythm bands and pre-band instrumental classes are special periods allowed in the classroom schedule. Piano classes are made up of students planning to be excused from regular class periods upon condition that the students be held responsible for work assignment by the classes in his absence and with his clearance. Lessons's objective, including a unit from music class as a prerequisite in never permitted. Instrumental instruction from grade four is needed similar to piano classes. Vocal music class classes on the fifth level are special periods

comparing with Rhythm and pre-band periods.

Secondary

Music in Secondary schools divides itself naturally into vocal and instrumental classifications each handled by a supervisor in joint co-operation under the County Director of Music.

A. Junior High School -- The High School Vocal Music Supervisor is expected to teach the General Music Class of the seventh and eighth grades whenever possible. This class meets for forty-five minutes twice a week and is a required subject in the curriculum. In the ninth grade Voice Culture classes are elective meeting for forty-five minutes twice a week throughout the school year. Junior Glee Clubs for boys and Junior Glee Clubs for girls are elective and subject to performance requirements found advisable according to grade level and physical development. These glee clubs meet twice a week for forty-five minute periods in school time. The High School Vocal Supervisor handles Assembly Sings, special programs such as operettas and appreciation groups, and develops Vocal Ensembles and Theory classes wherever possible.

The High School Instrumental Supervisors teach all instrumental classes each meeting two times a week

for forty-five minutes throughout Junior High School. Junior Band and Junior Orchestra each meet twice a week for forty-five minute periods for the seventh and eighth grade levels or throughout Junior High School. Instrumental Ensembles are formed wherever possible.

B. Senior High School -- The High School Vocal Supervisor continues his Voice Culture classes throughout Senior High meeting at least twice a week. Senior Boys' and Girls' Glee clubs, Mixed Choirs and Ensembles are scheduled for two forty-five minute periods per week.

The High School Instrumental Supervisors continue all instrumental classes throughout Senior High meeting two times a week, devote at least one period per week to Solos and Ensembles, and conduct the Senior Band and Senior Orchestra at least two periods per week.

C. Schedule Integration -- The Music Supervisors are included in Junior and Senior High School class scheduling on the same basis as the regular academic instructors. Periods are designated for General Music, Glee Clubs, Junior and Senior Orchestras and Bands, and any student may elect (Exhibit 15) to enter any such music organization subject to the approval of his Faculty Advisor and the performance requirements of the Music Supervisor

in charge of the organization. Voice Culture, instrumental classes and Solo and Ensemble classes are attended by students electing to make the extra effort to maintain their scholastic standing while excused from a study period or class period subject to the approval of the classroom teachers involved.

The Teacher In-Service Training Program

A. Music Supervisors' Conferences -- These weekly sessions held in the County Music Workshop under the chairmanship of the County Director of Music are organized sessions for the purpose of reviewing and discussing work that has been accomplished, planning and organizing the work to be undertaken, recommending and advising by mutual co-operation, conducting panel talks and lectures on various phases of music education, familiarizing each other with work and efforts common to each, achieving concerted action for participation in district, state and national music activities, festivals, programs, civic events, adult education, etc., and exchanging of materials and equipment in preparation for the next period of teaching.

B. Special meetings -- Called by the County Director of Music to work out specific problems of a personal, localized, or specialized nature and not included in the Music Supervisors' Conferences. Other teachers or

in course or the organization. Voice drills, impromptu classes and talks and informal discussions are utilized by students chosen, to give the extra effort to maintain their scholastic standing while separated from a study period or class period subject to the approval of the old group standard bearers.

The Leader In-Service Training Program

a. Major Supervisory Conferences -- these meetings are held in the County Agent Workshop under the chairmanship of the County Director of Boys and Girls 4-H Clubs for the purpose of evaluating and discussing work that has been accomplished, problems and difficulties that have to be overcome, recommending and advising by mutual co-operation, conducting special talks and lectures on our long phases of county education, establishing each other with work and express common to-work, achieving concurrent action for participation in district, state and national major activities, festivals, congress, state events, club education, etc., and arranging or acceptance and equipment in preparation for the next period of training.

b. Special meetings -- called by the County Director of Boys to carry out specific problems of a local nature, together, or combined meeting concerning involved in the most important conferences. Other conferences or

workers may attend when they are involved.

C. Visitation -- It is often arranged that Supervisors and teachers are given opportunity to visit city schools in the general vicinity and in well-recognized school systems elsewhere for the purpose of observation, stimulation, evaluation and general information.

D. Teacher training -- Coaching and training is made available regularly to classroom teachers[34] who elect the facility and to those teachers who are expected to carry on with certain music work in the absence of the Supervisor.[35] The Supervisors involved conduct periodical training groups in a systematic manner to the extent advisable for all concerned.[36] Music correlation with other subjects is stressed whenever possible[37] through general teacher meetings, local school teacher meetings, lectures, demonstrations, movies, and personal contact.

E. Testing -- A regular schedule of musical aptitude and musical ability tests is conducted so that every

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[34] Mary Dodson, "But I Can't Teach Music!", Educational Music Magazine, January-February, 1948, pp. 41,43

[35] Irving Cheyette, "Music Education for Grade Teachers", Educational Music Magazine, September-October, 1947, pp. 18-19, 38

[36] Wayne Hertz, "The Classroom Teacher in Music Education", The Music Journal, Vol. V, No. 3, July-August, 1947, pp. 15, 31-32

[37] Otto Lankenau, "The Cultural Importance of Music", Ohio Schools, Vol. XVIII, No. 5, May, 1940, p.221

work in many ritual and lodge are involved.

d. Visitation -- it is often argued that experiences and teachers are given upon request, in visits to a lodge in the general vicinity, and in call-to-duties among other places elsewhere, for the purpose of observation, orientation, attraction and general information.

3. Teaching organization -- Organizing and training, in some available regularly, to direct teachers[94] who stand the tasks, and the duties teachers and are expected to carry on with certain goals in the methods of the department.[95] The observations involved contain particular training, groups in a systematic manner to the extent available for all concerned.[96] Music corresponding with other subjects is stressed whenever possible through general teacher meetings, local school teacher meetings, lectures, demonstrations, films, and personal conferences.

4. Testing -- A regular schedule of musical aptitude and musical ability tests is conducted so that every

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[94] Mary Hudson, "Music's Teach Music!", Supervisor's Music Education, January-February, 1943, pp. 21, 22.

[95] David Cooke, "Music Education in Grade Schools", Supervisor's Journal, September-October, 1947, pp. 14-16.

[96] Joe Mills, "The Classroom Teacher in Music Education", The Music Journal, Vol. V, No. 5, May-June, 1947, pp. 47-48.

[97] Otto Lundholm, "The Cultural Importance of Music", Ohio Schools, Vol. XVIII, No. 5, May, 1940, p. 231

school pupil receives the opportunity to be tested at least four times in his first nine years in public school education. The results of these tests are kept in a permanent record. They are also used to a certain degree as an evaluation of the teacher effectiveness of certain members of the music faculty. In addition the County Supervisor conducts special tests for specific evaluation of a teaching method, course of study, teaching ability, etc.[38]

F. Classroom Supervision -- The local supervisor may observe the teaching of another supervisor or a classroom teacher for the purpose of isolating peculiar difficulties, recommending certain proceedures or evaluating accomplishments, discussion of which must be reserved for some time in privacy. No supervision is done in anything but an attitude of helpfulness, constructive evaluation - never with a critical attitude. Basic comments are in writing for the benefit of the person whose work is observed. No classroom is visited without advance notice to the teacher in charge.[39]

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[38] Gene Chemoweth, "Music Education Needs Scientific Method", Educational Music Magazine, September-October, 1946, pp. 24-25, 37

[39] Isabelle Post, "Why We Don't Like Supervisors", Educational Music Magazine, September-October, 1941, pp. 21-23

G. Music Supervisors' Leadership Development Projects -- Every music supervisor in the county system has the responsibility of and opportunity to work with and develop a student or adult musical organization within his field of work to the highest degree of proficiency possible. For example: an Elementary Vocal Supervisor may assume the direction of an extra-curricular childrens' music appreciation group, organize and direct a childrens' choir[40], or work together with the local Ministerial Association to organize and guide various junior choirs among the church congregations. A Band Supervisor could be the conductor of a district band of symphonic proportions limited to qualified students, an all-county band, various ensembles could be developed and coached by him, and the field is almost unlimited for musical organizations among adults[41] in bands, ensembles, appreciation groups, YMCA-YWCA adult education groups, civic organization sponsorships, etc. Likewise, a High School Vocal Supervisor may have the directorship of all-county or district student choirs, glee clubs, etc.[42]

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[40]S. Henry Francis, "The Why of our County Boy Choir", Educational Music Magazine, November-December, 1946, pp. 18, 47-49

[41]Edith M. Keller, "Columbiana County Symphony Orchestra", Triad, Vol. XV, No. 6, March, 1948, p. 5

[42]William Gowdy, "A Full Year of Choir Activities", Educational Music Magazine, November-December, 1947, pp. 31, 55

comparable with the instrumental supervisors. The three-fold purpose of this phase of the music program is to (1) create opportunities for students to take part in or at least have contact with musical organizations in their field of interest, capabilities, and for broadening experience, (2) encourage and sponsor musical activities on the adult level as an encouragement for students to carry their music into adult life[43], and (3) the music supervisor must have the opportunity to maintain his highest level of attainment, have some fine musical group under his direction to which he can look for musical satisfaction in accomplishment, and to be in more direct contact with the people of the community in which he works.

Finance, Equipment and Supplies

A. General Finance -- Each local Board of Education allows in its annual budget a sum of money which is requested by the County Director of Music determined by appropriation according to the number of pupils at each level in its school system. This Music Fund in each local district is made available to the County Director of Music to use for materials and equipment which are most needed according to his discretion and which are used in all school systems in the County.

[43]Charles West, "After High School--What?", Educational Music Magazine, January-February, 1947, pp. 14-15, 40-41

Special equipment is purchased through receipts at all-county musical events and remainder of the budget allowances from the school districts. Basic instrumental equipment is provided through separate means by each school district according to its needs. Supervisors are paid by each school district in which they work, their total salary being proportioned according to the amount of time devoted to the different school districts. The traveling expenses involved are estimated and added to the teachers' accumulative salaries.

B. Procurement -- The County Director of Music determines a course of study to be accomplished for each division within his department in conjunction with his local supervisors and he orders the necessary equipment from his central office, has its cost billed to the different local Boards of Education or to his county funds, according to the specified purpose. The County Director orders practically all of his material at one time and only as much as is needed for the largest class by which it is expected to be used in the county. He may order more sets of particular material if he considers it necessary.

C. Housing and storage -- All music materials and such equipment as belongs to the County Music Workshop are handled through an accumulative file, properly in-

special emphasis is placed on the relative or sig-
nificant amounts and resultant of the nuclear bilo-
ness from the phenol nitrate. Note instructions
on taking the proper samples, reporting them on
normal distribution, to 1 a month. Supervision
exercised by such agency, activities in which they work,
basis total sales, data, proportionate according to the
amount of time devoted of the activities and 2 visitors,
the or visits expenses involved are attributed and are
to the transfers' administrative activities.

5. Procurement -- The county director of public welfare
shall a course of study to be administered in-service
orientation which his supervisors and be guided the professional employment
item his central office, has its not limited to the
different local boards of education or to 1/3 county
funds, according to the specified purpose. The County
Director or his principally all or his assistant of the
time and only as much as is needed for the larger sums
by which is expected to be done in the county. He
may order more sets of particular material if he con-
siders it necessary.

6. Housing and storage -- All major materials and
such equipment as belongs to the Board shall located
are housing through an appropriative file, properly in-

dexed, at a central location available to all teachers at all times. Each item is recorded for its usage by date, school, class, and performance (if any) and by what teacher.

D. Distribution -- Because every Music Supervisor works essentially from the County Music Workshop making contact at least once a week at the weekly Music Supervisors' Conferences, he can readily exchange such materials necessary and take along new material for the following week. The County Director of Music contacts each school approximately once a month and an additional transfer of material and equipment may be accomplished by him if it becomes necessary. Each school system has a card catalogue of all records contained in the County Music Workshop so that other teachers can utilize the County Record Library which is maintained by the Music Department.

V

EVALUATION AND CRITICISM

Music Training and Accomplishment

A. Attendance and support -- Every person in the territory has direct contact with some phase of music with an opportunity to develop his inate capacities for participation as well as enjoyment in this very necessary and important part of our daily living. County Directors are reporting capacity crowds at their programs, whole-hearted support by the average citizenry for all musical activities, enthusiastic participation of entire communities[44], and participation of many individuals who would not have been able to secure an education in music in any other way.[45] Care must be taken to manage and utilize this enthusiasm in an approved fashion so as to assure its dependability and continuance. A conservative attitude and procedure aids in this matter.

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[44] Edith M. Keller, "Uniting the Rural Community Through Singing", Educational Music Magazine, September-October, 1943, pp. 12, 39-42

[45] Mary Dodson, "For the Few, or for the Masses?", Educational Music Magazine, November-December, 1947, pp. 37, 58

V

EVALUATION AND CRITICISM

Music Function and Appreciation

A. Attitudes and support -- Many persons in the community have direct contact with some phase of music with an opportunity to develop the inner creativity and participation as well as appreciation to some very moderately the important part of our civil life. Clubs, societies, directors and respective organizations of music groups, school-teacher support of the schools utilizing for all musical contacts, substantial participation of music committees[44], and participation of many individuals who could not have been able to secure an education in music in any other way.[45] Does music be taken to change and utilize music authorities in an approved fashion so as to assure the responsibility and conformance. A supervisor-teacher relations and procedure also in this matter.

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[44] Keith E. Antes, "Building the Music Department Through Teaching", Educational Music Magazine, September-October, 1941, pp. 31-32.

[45] Harry Dean, op. cit. The Schools, Chapter Eighteen, pp. 1-4.

Journal Music Education, Vol. 1-Nos. 1-5, 1942, pp. 1-4.

B. Performance and cultural effects -- The specialized music teachers are able to develop their pupils to a degree of accomplishment comparable with that of most of the better public school systems. Every pupil has the opportunity to take part in all phases of music and benefit by the experience of playing, singing, listening and understanding through direct contact with students of his own level of musical accomplishment. Recognition is possible for more talented students and the broadest opportunities are utilized for the musical enlightenment of the lesser talented. Notice by referring to page 34 the record of enviable accomplishments made in music by former music students of the Medina County system.

C. Co-ordination and correlation with other school departments -- Supervisors are free to concentrate upon their particular fields of training. They and their teachers are in a position to more fully appreciate their relationship with the education of the Whole Child. Students are able to recognize the relationship of music with daily living, their happiness and satisfaction. All the teachers are better able to utilize music because of the organized and standard music program making it possible for them to be able to depend upon co-operation from the music department.

5. Interference and cultural effects -- the supervisor and music teachers are able to develop their pupils to a degree of accomplishment commensurate with that of most of the better public school systems. Some pupils has the opportunity to take part in all phases of music and benefit by the experiences of pupils, singing, listening and understanding through direct contact with students of his own level of musical accomplishment. Accomplishment is possible for more talented students and the numerous opportunities are utilized for the musical enlightenment of the lesser talented. Notice by referring to page 54 the record of available accomplishments made by some music students of the Muskin County system.

6. Co-ordination and correlation with other school departments -- Supervisors are free to co-operate upon their particular fields of training. Most and their teachers are in a position to more fully appreciate their relationship with the education of the whole child. Students are able to recognize the relationship of music with daily living, their happiness and satisfaction. All the teachers are better able to utilize music because of the organized and standard music program making it possible for them to be able to depend upon co-operation from the music department.

Music is more favorably considered as a major part of public education and is higher respected for its potentialities in effecting a more happy and complete living for all who come into contact with it.[46]

Music Teacher Interest and Effectiveness

A. Satisfaction and enthusiasm -- When people concentrate upon their particular ambitions and abilities they are most efficient and happy.[47] This is especially true for teachers of music. Every music teacher has his special fields of endeavor and when he is free to work on his specialty he is most satisfied, does his best work, obtains the best results possible, remains longer in that teaching position, becomes better acquainted with his pupils, their families and community, and brings greater recognition by accomplishment and satisfaction by and to the people of the district in which he teaches.

B. County Music Teachers' Association -- All the teachers of music have need and occasion to join together to to become better acquainted[48], unite their efforts resulting in more complete musical accomplishments and

[46] Isabelle Post, "Why We Don't Like Supervisors", op. cit.
[47] Mary Hoffman, "Making Bricks Without Straw", op. cit.
[48] Mary R. Spofford, "The Organization of a County Music Educators Association", Music Education Seminar Paper, Boston University College of Music, 1946

music is more frequently considered as a design rather of income expenditure was in danger lest the activities in activities in a more large, the complete giving for all who come into contact with it.[46]

Music teachers, supervisor and directors

4. Individual and community -- Music teachers contribute upon their particular equipment and activities only are most efficient and happy.[47] This is especially true for teachers of music. Every music teacher has his special fields of endeavor and then by it time to work on his specialty he is most satisfied. Some his best work, obtains the most results impulse, remains longer in that teaching position, becomes better acquainted with his pupils, finds facilities and opportunity, and brings greater recognition by co-operation and satisfaction by and to the people of the district in which he teaches.

5. County music teachers' association -- All the teachers of music have need and occasion to join together to become better acquainted[48], unite their efforts resulting in more concrete musical accomplishments and

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[46] Isabelle Post, "Why do don't like Supervisors", op. cit.

[47] Peter Jerome, "Making Music Effective Where", op. cit.

[48] Mary E. Goldsbury, "The Organization of a County Music Educators Association", Music Supervisor Journal, Boston University College of Music, 1924.

teaching, understand individual difficulties, accomplish desired results through common effort, stimulation by association, and elimination of duplicated efforts.

Community Benefits

The desireable teacher of music remains for a longer term of employment (Refer to page 34). The music teacher more willingly takes an active part in community activities[49] as well as more readily assumes leadership of extra-curricular music projects. The people of the community can depend upon the music program to be maintained from year to year so that they feel more free to invest in musical instruments and sponsor musical projects and organizations. The people of the community have the satisfaction that they are receiving the highest type of musical training and education[50] so that they can take their place in musical activities wherever they might go and in whatever company they should find themselves.[51]

[49]Archie N. Jones, "The Music Curriculum and Community Need", Educational Music Magazine, September-October, 1943, pp. 26-27, 53-55

[50]Arthur Williams, "The Failure of Music Teachers to Develope a Foundation for Musical Adulthood", Triad, Vol. XIV, No. 6, March, 1947, pp. 10-11

[51]Frank D'Andrea, "Perspective for Tomorrow", Educational Music Magazine, November-December, 1946, pp. 29, 35, 56

Constant Improvement and Progression

Each school benefits by the resources of all the music specialists in the County School System (Refer to page 37). By the regular conferences together each Supervisor is the recipient of the accumulated knowledge and experience of all the professional workers in the organization and can apply this aid to his individual problems and efforts. The County Director is especially able to keep the music program in a healthy perspective, he is able to unite the local supervisors for understanding and concerted action, he is in a position to assure the value (compulsory attendance) of arranging for special speakers, lectures, conferences, clinics, etc., and he can determine that equal and most modern techniques in music education be applied to all the schools in the County System. Each Music Supervisor has training peculiar to his college or conservatory so by frequent contacts together each teacher benefits and broadens his background by being exposed to the musical training of his colleagues.

Economies

A. Teacher utilization -- This organization of music education on a county-wide system requires the hiring of no greater number of music teachers than under the system where a music teacher is expected to handle all divisions of the music department.

This County organization assures each local school district that it is receiving exactly the amount of music education it is paying for -- expert training in each division of the department is guaranteed, the local Superintendent and Board of Education is relieved of the chore of locating and evaluating prospective music instructors at frequent intervals, the classroom teachers are relieved of the oftentimes unpleasant duties of handling all music classes, teachers are teaching that which they are best qualified to teach, esprit de corps among the teachers in the system take a decided upsurge in prestige and satisfaction, greater community support of the school system as a whole deriving from the attitudes of the teachers and pupils within the schools.[52]

B. Equipment and materials -- Each school district enjoys the resources of the entire County School System. No unnecessary duplication of materials and equipment is money saved that can be diverted to more modern and efficient operation. By the process of each school district appropriating an amount of money comparable to normal operating expense of the music department with the necessity of supplying all its

[52]Evelyn Hornbake, "Poor Teachers are Expensive", Educational Music Magazine, November-December, 1943, pp. 27, 46-48

needs, and putting this money together with similar appropriations for the other school districts in the County, duplicated spending is eliminated with the result that better, more complete music equipment is possible to all under a permanent organization of distribution and utilization.

C. Participation values -- Complete musical education is made available throughout the fields of vocal, instrumental and appreciation at a monetary cost comparable with that of the less satisfactory General Music Supervisor. Children are no longer limited to only a meager experience in vocal music but are granted the opportunity to develop to the extent of their interest and ability in all branches of music education. Musical organizations and experiences are no longer limited to small, unbalanced, poorly organized local groups but the best possible is achieved within every local school and there are opportunities for the more adept to take part in and benefit from experience with large instrumental or vocal music organizations comparable with the finest of its kind anywhere in public education.

D. Evaluation of costs involved -- When three Music Supervisors are employed jointly by three school systems it is logical that their salaries are no more than when separate Music Supervisors are hired by each

school district to handle all its needs in music. Each Supervisor in this proposed program is employed to do that which he is best able to do - and is most proficient in accomplishing.

The budget for materials and equipment for the operation of the music department in each school district takes a fairly consistant sum of money to purchase such things as music texts, band, orchestra and vocal music - which is currently in demand but not usable again for approximately five years - records, heavy instruments, etc. The same budgeted amount administered through the county organization supplies all the similar equipment and materials needed by the individual schools with the money which was saved going for additional and more modern materials and equipment which had not ordinarily been available to the individual schools under the independent plan. The relief afforded the local superintendent, Board of Education and classroom teachers is worth a considerable amount of money by virtue of teacher satisfaction and confidence the efficient operation of the music department. The satisfaction of the music teachers results in their desire to remain at the same position for a longer period of time, thus necessitating an eventual increase in salary,

but this cost will already have been offset by the savings in Board of Education and Superintendent time and expense. In addition, the resulting community support of the schools and especially of the music department warrants better salaries for the Music Supervisors.

The salary of the County Director of Music is handled through the annual budget of the County Board of Education. If he should be teaching in any of the schools of the County he, of course, is paid according to the proportion of time devoted to each school and the county offices.

E. Remarks and Criticisms -- The music program herein presented is applicable in total or in part in any County School System in Ohio. This is not intended as a plan for "selling" music to the public but is a means of providing the facilities and instruction for which the public is already asking. To be sure, the effecting application of this program stimulates the interest and participation in music, which, after all, is one of the main objectives in our public education system.

As has been pointed out, programs similar to this are in operation in practically every classification of areas conceivable. The County Directorship in Hocking County is reportedly very effective and highly re-

spected. Hocking County is in the most hilly part of Ohio where the roads are comparatively poor and distances are farther. Tuscarawas and Geauga Counties are especially afflicted with religious and racial problems among their scattered schools in hilly areas. Trumbull and Lorain Counties are among the most urban and wealthy districts in the State, and perhaps the most successful and complete county music programs are reported by the approximately average type of counties of Clinton, Medina and Scioto.

It is urged that the County Director of Music have some regular and frequent actual teaching duties. The obvious purpose is that he thus maintains a personal understanding of the teaching problems and procedures which otherwise might easily be forgotten or disregarded under pressure of his administrative duties.[53] The teaching perspective must be maintained for greatest mutual understanding and co-operation among a Director and his colleagues. It is further advocated that the County Director arrange to do actual teaching in every school district in the County at some time or another as soon as possible during his career in that county.

[53] Marie Elizabeth Reimer, "Music Comes to the Rural School", Educational Music Magazine, March-April, 1941, pp. 50, 52

VI

FINDINGS AND CONCLUSIONS

The urgency of the demand for more complete and satisfactory music education for the students of small schools makes it expedient that something be done to improve these facilities to the extent that rural people have at least equal opportunities in the department of music education as the larger and usually more prosperous urban population. Furthermore, there is extremely little research and constructive thought being expended towards rectifying the situation for rural education. Plenty of material is available calling attention to the needs for better music instruction and equipment in rural schools. It is repeatedly obvious that, in general, our public education program is not keeping pace with developments and improvements on a par with modern industry or science, or with application of progressive thinking. The department of music is but one part of the education program but it is not obliged to remain dormant. The basis of success or failure in the music department may be applied to other subjects or departments in the curriculum. Therefore, let the music education branch demonstrate its potentialities for happy and more abundent

living.

The basic program of organization and administration for county music as here presented is not a new or untried plan which is largely theoretical. It has been in operation for over a quarter of a century in different sections and types of people in the State of Ohio. Its originators and supervisors have been able educators, fine musicians and leaders and are extremely well recognized in their profession and by all who know them. Parts of the program have been revised and developed durings its length of service. Improvement has been incidental with use and experience. The program presented in this thesis is but a point of departure or a basic outline of a standard music education program which can be adjusted, modified, lengthened or shortened to meet the requirements of the locality in which it is to be applied. Without exception, it is observed that all who are affiliated with such a county music program are very heartily enthused about it, and the more complete or comprehensive the organization and application of the county music program, the more satisfactory are the results and support for its continuation and extension. County Superintendents in whose school systems this type of music program is in effect have demonstrated greater familiarity with the music in their schools, greater satisfaction with results being accomplished through their music programs,

living.

The basic problem of organization and administration for county health as here presented is not a case of unusual zeal which is largely theoretical. It has been in operation for over a quarter of a century in different sections and types of people in the state of Ohio. The originators and supervisors have been wholly unknown. Time honored lines and leaders and are extremely well recognized in their communities and by all who know them. Parts of the program have been tested and developed without the length of service. Improvement has been initiated with use and experience. The problem presented in this thesis is not a point of departure or a basic outline of a standard municipal program which can be designated, modified, lengthened or shortened to meet the requirements of the locality in which it is to be applied. Without exception, it is observed that all who are affiliated with such a county public program are very heavily obtained about it, and are some complete or deep knowledge the physicians or administrators of the county public program. The more not already are trained and experienced in municipalization and organization. County superintendents in whose district a state type of public program is in effect have demonstrated greater familiarity with the needs in their counties, greater satisfaction with results being accomplished through their public program.

and enthusiastic support for its continued development - often applying its organizational principles in other fields of education. More than once the remark has been proudly made that by means of the county organization of music the music instruction and accomplishments in the county schools are better than those in the city school systems in the same part of the State. It is worthy to note that other states are finding it advisable to utilize a similar type of county music program. New Jersey and Nebraska are to be mentioned in particular in this respect.

By virtue of the afore-mentioned applied policies and procedures it is concluded that a complete music education is possible for rural schools in the State of Ohio and similarly anywhere in America. The essential requirements for the success of such a comprehensive music program in any locality are as follows:

(1) Securing the services of a competent and inspired County Director of Music.

(2) Enlisting the complete co-operation of the school administrators and Board of Education in all parts of the county or district.

Incorporated in the county music organization presented herein as a consolidation of the best features of the Ohio county music organizations now in operation are the fundamentals of a program of finance which make this highly de-

sirable program of music education available to even school districts with an extremely limited budget. Its monetary costs compare favorably with other very inadequate music education programs and the results realized are beyond measure of money or human satisfaction. It is further inferred that this county organization of music can be developed over a period of time as a means of gradual and perhaps experimental building of the organization in a given locality, or this county organization is acceptable as here presented for complete installation where the groundwork has been satisfactorily completed by meeting the requirements stated in the foregoing paragraph and inferred throughout this thesis.

VII

ABSTRACT

The process, administration, and instruction of the department of music education in small schools over the country has been so disorganized and generally poor that there has been a crying need for something to be done, a program to be adopted, an organization established which will raise the level of music opportunities and accomplishment in the essentially rural schools to at least a favorable comparison with larger school systems. The "Statement of Belief and Purpose" resolved and adopted by the Music Educators National Conference in 1940 is fine, well and good, but it is not being applied to the extent it should be even at this late date. The title of this thesis is an introduction to a practical and highly potential program by which a comprehensive education in music is made possible for the students of present-day Rural America who cannot wait for the gradual completion of the consolidation of rural schools and the development of the education program to an eventually objective level. The use of the words "Program", "organization", and "administration" become almost

interchangeable because together they imply the type of facility that is most effective for good results in the field of Music Education.

The County Director of Music is the nucleus of the rural music education organization. He is the stabilizing influence, the administrator of music in all the schools in the County School System. His personal qualifications are such that he can prepare the desirable courses of study for all divisions of his music program, adequately represent the Music Department among the school administrators, and properly direct the music activities among his local Music Supervisors. He secures the type of music teachers which are best suited to the needs of his program. This implies that he strives to provide music instructors who are especially well qualified in some particular field of music education and distributes their services among all the schools in the County School System. He handles the procurement and distribution of materials and equipment in such a way that all the schools have adequate use of all the materials and equipment that is available. This is made possible through a well-managed plan of combining the monetary resources of the music departments of all the schools in the county on a proportional basis which is consistant among all school districts in the county. This provides for a central collection of music, materials, and

equipment which utilizes the combined resources of all the schools and makes these resources available to all to the advantage of all who are concerned.

The County Director of Music has complete control of the operation of the Department of Music in the County School System. This authority is exercised by having conferences with the Music Supervisors whenever necessary, supervising all music classroom work, concluding arrangements for musical events, programs, festivals, inter-school music activities, etc., standardization of administrative records for the Music Department, management of music teaching schedules, conducting a teacher in-service training program, and directing the county school music program towards satisfactory and abundant application in adult civic, religious and social life. The office of the County Director of Music is a permanent source of authority, direction and aid in the field of music with its resources available to any person or organization in the county area according to the discretion of the County Director of Music.

equipment which utilizes the conditional resources of all type
of organizations where resources are used in all or the
activities of all men are concerned.

The County Director of Civil Defense operates under
the general is of the responsibility of duty to the County
Board, Mayor. This authority is exercised by the County
Director with the civil defense advisory committee.
Supervising all main directive issue, honorary civil defense
units for emergency service, protective, firefighting, rescue-
medical activities, etc., administration of emergency
measures for the county government, management of civil defense
for emergency, coordinate with a county in-service training
program, and have full the county, school, civil defense, voluntary
civil defense and charitable organization in order civil de-
fense and social life. The office of the County Director
of Civil is a permanent source of authority, also full and
use in the field of civil with its resources available to
any person or organization, in the county when requested to
the director of Civil Defense Director of State.

VIII

EXHIBITS

Exhibit 1

ERIE COUNTY PUBLIC SCHOOLS
1946-47 Schedule

	Instrumental Music J. L. Hoffman	Vocal Music Margaret Williams	Vocal Music Gertrude Wohler
Monday A. M.	Milan	Perkins	Castalia Elem.
Monday P. M.	Milan	Perkins & Huron	Castalia Elem.
Tuesday A. M.	Castalia	Birmingham	Milan
Tuesday P. M.	Castalia	Vermilion	Berlin Hts.
Wednesday A. M.	Birmingham	Huron	Milan
Wednesday P. M.	Berlin Hts.	Vermilion	Castalia
Thursday A. M.	Vermilion	Huron	Venice
Thursday P. M.	Vermilion	Huron	Berlin Hts.
Friday A. M.	Huron	Birmingham	Milan
Friday P. M.	Huron	Vermilion	Castalia
		1691 pupils	1805 pupils

Exhibit 2

SCHEDULES OF GEAUGA COUNTY MUSIC TEACHERS

I Luke Dudley - Thompson - full time

II Anna Dunn - Chardon - full time - vocal

III Albert Freeman - Instrumental
Monday A. M. - Bainbridge
Tuesday A. M. - Newbury
Tuesday P. M. - Russell
Wednesday P. M. - Bainbridge
Thursday A. M. - Newbury
Thursday P. M. - Russell

IV Mrs. Lois Groff - Chester - full time

V Emil La Civita
Monday A.M. - Hambden
Monday P. M. - Montville
Tuesday A. M. - Claridon
Tuesday P. M. - Munson
Wednesday A. M. - Montville
Wednesday P. M. - Hambden
Thursday A. M. & P. M. - Huntsburg
Friday A. M. - Claridon
Friday P. M. - Munson

VI B. L. Moore
Monday A. M. & P. M. - Parkman
Tuesday A. M. & P. M. - Middlefield
Thursday A. M. & P. M. - Middlefield

VII Hilda Ruth Norton
Tuesday A. M. - Parkman
Thursday A. M. & P. M. - Parkman

VIII Eldon O. Schlapkohl - Chardon - full time - Instrumental

IX Paul Shellhammer
Tuesday A. M. - Troy
Thursday A. M. - Troy

X Josephine Sook - Burton - full time

XI Mrs. Lucille Stansberry
Monday A. M. - Auburn
Tuesday A. M. - Auburn
Wednesday A. M. - Auburn

Exhibit 2 (Cont.)

Wednesday P. M. - Russell
Thursday A. M. - Auburn
Friday A. M. - Auburn
Friday P. M. - Russell

XII Mrs. Ellen Woodward - Vocal
Tuesday A. M. & P. M. - Bainbridge
Thursday A. M. & P. M. - Bainbridge
Friday A. M. & P. M. - Bainbridge

R. H. Dehnbostel
County - Tuesday and Thursday

Exhibit 3

LORAIN COUNTY PUBLIC SCHOOLS

(Department of Music)

Name_____

Date_____194__Age__Height___

Present address_____

_____Phone_____

Summer address_____

_____Phone_____

Do not write here_____

_____

Check type of position desired with (X)

Vocal supervision ( )

Instrumental teacher( )
(If instrumental indicate the order of your ability to teach the following
(1) (2) (3) (4) (5)

( )Strings ( )Woodwind

( )Brass ( )Drums

( )Piano

Attach a recent photograph, or snapshot of yourself.

(The above will not be returned unless postage is forwarded for same.)

Single or married_____

If single, do you expect to be married within the next twelve months?

_____(yes or no)

High School_____

Year of Graduation_____

List the musical organizations to which you belonged in high school.

_____Yrs_____

_____Yrs_____

_____Yrs_____

_____Yrs_____

From what college did you graduate?_____

_____ Degree _____19_____

List any additional work which you have done_____

_____

What type of certificate do you now hold?_____

Exhibit 3

L O R A I N E C O U N T Y P U B L I C S C H O O L S

(Department of Music)

Name _____ Check type of position desired with (x)

Date _____ 194__ Age __ Height ___ Vocal supervision ( )

Present address _____ Instrumental teacher ( )

_____ Phone _____ (If instrumental indicate the order of your ability to teach the following: (1) (2) (3) (4) (5)

Permanent address _____

_____ Phone _____ ( )Strings ( )Woodwind

Do not write here _____ ( )Brass ( )Drums

_____ ( )Piano

Attach a recent photograph, or snapshot of yourself.

(The above will not be returned unless postage is forwarded for same.)

Single or married _____

If single, do you expect to be married within the next twelve months? _____ (yes or no)

High School _____

Year of Graduation _____

List the musical organizations to which you belonged in high school.

_____ Yrs _____

_____ Yrs _____

_____ Yrs _____

_____ Yrs _____

From what college did you graduate? _____

_____ Degree _____ 19____

List any additional work which you have done _____

_____

What type of certificate do you now hold? _____

Exhibit 3 (Cont.)

Are you teaching at present?_____Salary at present_____

Do you expect to be rehired?_____If not, give reasons

_____

List the teaching positions which you have held and give the length of service in each instance. (Do not list practice teaching or private teaching)

_____

_____

_____

Have you taught as a private teacher?____If so, how long?___

What instrument(s) (if voice, list as vocal) did you teach?

_____What did you charge per lesson?_____

What do you ask as a minimum salary to teach in Lorain County?

$_____per year.

If hired, will you attend all meetings called by the County Office as well as meetings called by your school, or schools? (Answer Yes or No)_____

If hired, will you join the Ohio Music Education Ass'n?($2.50)

_____The NEOTA, OEA, and the Lorain County Education

Ass'n?($3.00 for the three together)_____

What professional magazines have you been reading?_____

_____

List your credit hours in each of the following: (indicate whether these are quarter or semester hours)_____

Piano____Voice____Organ____Violin____'cello____
Bass____Cornet____Horn____Trombone____Flute____
Clarinet____Drums____Harmony____Counterpoint____
History of Music____Orchestra____Chorus___Band___
(other instruments studied)_____

Exhibit 3 (Cont)

Do you have any teaching minors in academic subjects?_____

_____

List three references who are familiar with your training and teaching:

_____

_____

_____

Are your credentials on file at your college Bureau of Appointments?_____

****The success, or failure, of our musical program depends largely upon the teachers selected. For this reason, we are interested in a very careful selection of applicants. This application will be kept on file for one year from filing date.

Exhibit 4

Lorain County Public Schools

(Music and Art)

INFORMATION SHEET

Name_____ Date_____ 19____

Address for school year_____ Phone_____

Summer or other address_____ Phone_____

Date of birth_____ Place of birth_____

Marital status - Single( ) Married( ) Divorced( )
Widow (er) ( )

High school(s) attended_____

_____ Year of graduation from H. S. _____

College, university and private training beyond high school
(List fully)

_____ Degree_____ Year_____

_____ Degree_____ Year_____

_____ Degree_____ Year_____

_____

_____

Are you working on an advanced degree at present?_____
Where?_____

What type of certificate do you now hold?_____

When does it expire?_____

How many years have you taught in public schools?_____

How many of these have been in Lorain County?_____
If this has been circuit work check in this space ( )

Appendix B

Lorain County Junior College

(Male and Art)

I N T E R V I E W _ S C H E D U L E

_____ Date _____ 19____

Address (or school year) _____ Phone _____

Number or other address _____ Code _____

Date of birth _____ Place of birth _____

Marital status - Single( ) married( ) Divorced( )
Widow (er) ( )

High school(s) attended _____

_____ Year of graduation from H. S. _____

Colleges, University and private training beyond high school
(last first)

_____ Degree _____ Year _____

_____ Degree _____ Year _____

_____ Degree _____ Year _____

Are you working on an advanced degree at present? _____
Major? _____

What type of certificate do you now hold? _____

When does it expire? _____

How many years have you taught in public schools? _____

How many of these have been in Lorain County? _____

If this has been already more than one year in this grade ( )

Exhibit 4 (Cont.)

If the work has not been circuit work list schools and dates of service in each.

_____

_____

_____

List teaching experience outside of our system_____

_____

_____

Fill out the following:

SCHOOL	DAYS per week	Salary	MILES of regular driving per month	MILES of extra driving per mo.

Total salary for the year $_____Total number of miles per month _____

Article 4 (Cont.)

If the work has not been satisfactory, list schools and dates of service in each.

_____

_____

_____

List teaching experience outside of our system _____

_____

_____

Fill out the following:

School.	Date per week	Salary	Hours of regular teaching per month	Hours of other teaching per mo.

Total salary for the year $_____ Total number of miles per month _____

Exhibit 5

Schedule for_____School_____

From	To	Room-Organization-Pupil(s)	Instrument	Grade

Exhibit 6

Lorain County Public Schools

Check-up for _____ Date _____

	Vocal	Instrumental
AVON	1½ days	1 day
AVON LAKE	1½	Full time
BELDEN	1	2
BRIGHTON	1	1
BROOKSIDE	1	2
BROWNHELM	1	1
CAMDEN	1	1
CLEARVIEW	2	3
COLUMBIA	3	2
East Carlisle	1	1
EATON	1	1
GRAFTON	1	2
HENRIETTA	1	1
Huntington	1	1
LA GRANGE	2	1
Lake Ave.	½	
Markley	½	1
Middle Ridge		
Murray Ridge		
PENFIELD	1	1
RIDGEVILLE	5	3
Rochester	½	½
SOUTH AMHERST	1	2
South Ridge		
Vincent	1	1

(Upper case letters are used to indicate both grades and high school. Upper and lower case together indicate grades only)

Exhibit 7

REPORT ON INSTRUMENTS NOW NEEDED

School _____ Date_____19____ Page #

The following instruments are needed for the school if the bands and orchestras are to have the proper balance. These instruments should be school property and looked upon as educational equipment. The instruments are arranged in the order in which it would seem wise to purchase same.

No particular makes of instruments are suggested. The only suggestion is to buy good instruments. It is better not to purchase an instrument at all than it is to buy one which has only a low price to recommend its purchase.

If the list is too great an undertaking for one year, set up a three or five year plan. In this way the cost could be spread over a longer time and eventually you would have the necessary equipment.

Instrument	Approximate cost	General remarks

Recommended by _____

Exhibit 8

Lorain County Public Schools

(Department of Music)

PIANO TUNING REQUEST

The following piano, or pianos, at the _____ _____ School are in need of tuning.

Date _____ 194__ Signed _____

Location	Make of Piano	Remarks

A piano, while large in size and solid in appearance, is one of the most delicate of all musical instruments. There are hundreds of small pins, flanges, pieces of felt and delicately carved pieces of wood glued together which easily get out of order. There are nearly two hundred strings in a piano and despite the fact that they are made of good quality wire, they stretch and get out of tune. If a piano is to be kept at the proper pitch, (a-440) it should be tuned twice each year.

It is impossible to get good results if the matter of regular tuning is neglected. The special teachers of music are expected to report on this as the need arises.

Ass't County Supt. of Schools

Exhibit 9

Lorain County Public Schools

APPLICATION TO STUDY INSTRUMENTAL MUSIC

NAME_____ INSTRUMENT_____
GRADE_____ AGE_____ FREE PERIODS_____

Have you studied before?_____ If so, how long a time?___

Do you wish to take this for high school credit_____
(Yes or No.)

(Credit for instrumental lessons requires five hrs. per week practice, one lesson per week as well as advanced standing before starting same. The credit is ½ unit in all cases. Students in the first eight grades are not eligible to receive high school credit in applied music)

School_____ Date_____

Address_____ Phone_____

Do you wish to use a school owned instrument?_____

Please read
Any regularly enrolled student in the school is eligible to receive free instruction on any instrument of the band or orchestra, subject to the following provisions:

1 - The pupil must possess at least a fair amount of native talent and in addition must have the necessary physical requisites for the instrument selected.

2 - The pupil must devote at least thirty (30) minutes, five days per week to careful practice and must report this on cards provided. This practice is to be certified by the parent, or guardian, each week. Students failing to do the required amount of practicing or who fail to make satisfactory progress will be dropped.

3 - Instruments must be brought in good playing condition. Teachers in the school do not have time to make more than very minor adjustments. Violins must be equipped with shoulder pads, chin rests and E tuners and must be of proper size for the student. (Full sized instruments cannot be used for small pupils)

4 - This slip is to be signed by both student and parent.

Exhibit 9 (Cont.)

No changes, or erasures are permitted on high school slips which are for credit. This ruling is necessary to avoid all future misunderstandings.

Signature of pupil_____

Parent or Guardian_____

Exhibit 10

(To be made in duplicate)

Lorain County Public Schools

AGREEMENT FOR USE OF SCHOOL OWNED MUSICAL INSTRUMENTS

WHEREAS, the _____ Board of Education, Lorain County, State of Ohio, has supplied to _____ _____ a certain musical instrument, to-wit _____ manufactured by _____ _____ Bearing number _____ of the value of _____ Dollars ($) as of _____ 19____ for use in the _____ school band, school orchestra or other instrumental work in said school, with the privilege of taking said musical instrument home for the purpose of practicing thereon; we the undersigned agree to return the instrument, on demand, to said school in as good condition as received, reasonable wear and tear excepted, or to pay repair charges up to the value of the instrument if necessary to bring the condition up to the standard at which it was assigned to the above named student.

Signature of Parent or Guardian _____

Signature of Student _____

Assignment approved by _____ Date _____
(Supt. Principal)

Conditions regarding use of school owned instruments:

1 Pupils are responsible for keeping instruments in good condition and repair. (cleaned, polished, oiled, slides loose and greased, etc.)
2 Pupils must not use school instruments in other than school organizations unless special permission is granted from the school head or the music supervisor.
3 Pupils must play in the school organizations when asked.
4 Pupils must participate in all functions in which the schools are represented.
5 Pupils must possess and use an approved instruction book and must practice a minimum of three hours per week.

Exhibit 11

SOUTHWEST DISTRICT MUSIC FESTIVAL

Wednesday Evening, March 10, 1948

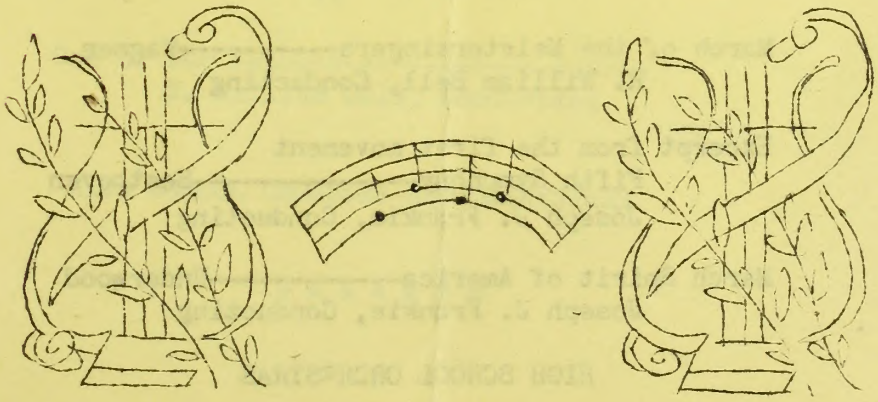
8:00 O'clock

LEAVITTSBURG HIGH SCHOOL

SCHOOLS PARTICIPATING

Braceville----------Prin. Kenneth V. Hiestand
Champion----------Prin. Carl C. Kiser
Lordstown----------Prin. Donald R. Baker
Leavittsburg---------Prin. A. L. Bascom
Southington----------Prin. Phil Jones

John C. Berg, County Superintendent of Schools
Charles H. Lowry, County Supervisor of Music



* * * P R O G R A M * * *

I

Russian Picnic ----------Enders.
Vernon Hamilton, Conducting

Heavenly Light ----------Kopylow
Gwynne Williams, Conducting

Dry Bones ----------Waring arrangement
Anna Price, Conducting

All in the April Evening----------Robertson
Grace Lambert, Conducting

HIGH SCHOOL CHORUSES

II

March of the Meistersingers----------Wagner
R. William Bell, Conducting

Excerpt from the first movement
Fifth Symphony----------Beethoven
Joseph J. Frankie, Conducting

March Spirit of America----------Underwood
Joseph J. Frankie, Conducting

HIGH SCHOOL ORCHESTRAS

III

March National Emblem----------Bagley
Donald Hunsberger, Conducting

Two Moods----------Grummer
Joseph J. Frankie, Conducting

Overture Student Prince--------Romberg
Lawrence Rice, Conducting

Bobby Sox Suite----------Watters
R. William Bell, Conducting

March Silver Jubilee----------Fradeneck
John Hill, Conducting

HIGH SCHOOL BANDS

IV

God Of Our Fathers----------Warren
R. William Bell, Conducting

HIGH SCHOOL CHORUSES AND ORCHESTRAS

* * * * * * *

Exhibit 12

PROGRAM

TWENTY-FIFTH ANNIVERSARY
of
MEDINA COUNTY MUSIC

1921 - - - - 1946

Seville High School Auditorium
Seville, Ohio

Friday Evening, May Tenth
Nineteen Forty-Six
eight o'clock

Preface

DURING the summer of 1921, four schools in Medina County Ohio, joined resources in the employment of a music teacher. Before the beginning of the school year, five other schools similarly combined and a second teacher was employed. The second year, four other schools joined the original nine and a force of four teachers was required to take care of the work. By the third year, five more schools were added to the list, bringing the total to fourteen schools, and making necessary the employment of six full time teachers. During the fourth year all of the remaining schools joined with the fourteen bringing the total to eighteen schools under the supervision of the county force. Later on various schools asked for more time to take care of enlarged enrollment in the music classes, making it necessary to employ ten full time teachers.

At the present time all of the schools in the county are administered and directed by the County Superintendent and the music work is under the direction of a County Supervisor of music, who assigns all teachers employed in the County to the various schools, and divides the work to be done among them according to the needs of the schools and the abilities of the teachers. Thus, every school in the County is visited by at least three teachers, each doing the type of work he is best qualified to do. One directs the vocal work; another, a specialist on stringed instruments, directs the orchestra and teaches the string instrument classes; another a specialist on wind instruments directs the band and teaches the wind instrument classes.

The departmental work which is possible in this type of organization is of great value. Since the tendency in modern education is toward specialization of subjects, this plan is a progressive step in the right direction. A teacher cannot be highly efficient when he is teaching subjects which he is not particularly interested in, or capable of teaching well. Thus an English teacher who must, because of limited ability along musical lines, teach part time music, usually becomes not only a poor music teacher but because of his divided attention and time he also becomes a poor English teacher. So too, a music teacher whose training and abilities are in the vocal field cannot successfully carry on a fine instrumental music program.

The County Board of Education, the County Superintendent and the various school heads were aware of this fact when they joined cooperatively in setting up the Medina County Music System. That this program has been successful is evident in the many fine musical organizations which have been developed in the various schools and in the All County groups which have become famous for their fine performances.

Realizing that there are always many students in each school who have exceptional abilities in music and who are capable of doing a better type of music than might be possible in their local school organizations, "All County" music groups were organized, so that the best students from

the various schools might join their talents in forming a fine chorus, orchestra and band.

In 1923 the first County Orchestra, made up of twenty-five players, selected from the schools then in the music work, was organized. Rehearsals were held each week in Medina. This orchestra grew to symphonic size. In 1928 the orchestra, then called the "Lodi-LeRoy Little Symphony," (so called because of the fact that the rehearsals were then held in Lodi and the group was largely financed by the two communities) was invited to play for the Music Educators National Conference, held in Chicago. In 1936 the County group joined with the Medina village symphony orchestra and this association has existed since that time.

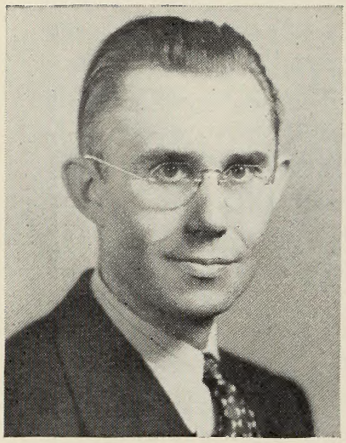
In 1923 the County school organization absorbed the Y. M. C. A. band into its care and since then has carried on many years of successful work with this organization. Rehearsals usually start in the Spring and continue during the Summer, with weekly concerts in several of the larger communities of the County. In 1931 a County School Chorus was organized, thus giving opportunity to the talented vocalist to take part in a well balanced chorus, capable of doing a more difficult type of music than might be possible in their local school. This organization was also invited to sing for the Music Educators National Conference meeting held in New York in March, 1936.

The administrators and teachers have always endeavored to find a solution for every problem that might present itself. The problem of what to do with the talent which had been so carefully trained during high school life, in after school years was great. The combining of the County School Orchestra with the Medina Symphony was the first step in giving the graduated student opportunity to continue his after school musical experiences. In 1935 an adult chorus, known as the "Medina County Messiah Chorus" was organized. Every community is represented each year by one or more singers who are members of this chorus. The tenth annual presentation of Handel's Messiah was given on December 16th, 1945 by a chorus of 95 singers accompanied by a string orchestra of six members, piano and organ. Only the soloists are imported, all other musicians are from the county.

Thus a plan worked out by a few dreamers in the Summer of 1921 has become a reality, in bringing the best in music to the youth of Medina County and also affording opportunity to all citizens in the County to take part in musical organizations, or if not able to take an active part by singing or playing, to be an interested listener to the music made by others.

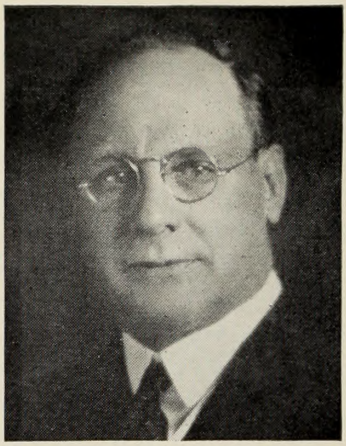
The course of study, which in early years consisted of teaching a few rudiments and orchestra, band and chorus work, has been enlarged to include the teaching of theory, harmony and music literature courses. In 1945 the State Department of Education approved a course of study outlined for Medina County, offering a music major to any student who might qualify.

Members of the County Board of Education in 1921 were F. S. Turner, Elmer Lee, C. Z. Ganyard, C. M. Crum and R. E. Lance.



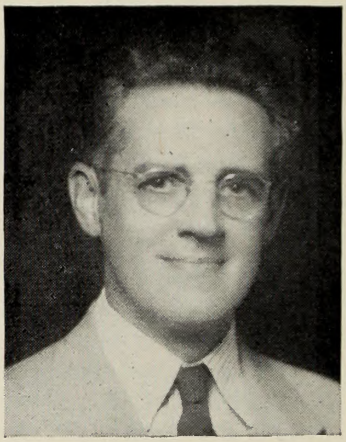
F. W. RUDOLPH BEHRENS

DIRECTOR OF MUSIC
1933 -



S. H. BABCOCK

COUNTY SUPERINTENDENT
1921 -



S. T. BURNS

DIRECTOR OF MUSIC
1921 - 1933

Music Instructors - - - 1945-46

First row, left to right: Elfreda French, Evelyn Schmidt, Eliza Plum, Mildred Hobart, Agnes Houseman. Second row: Philip Swartz, Sarah Miner, Delmar Graff, Donald Parfitt.

PROGRAM

Festival Band (274)

The Caisson Song ..... Gruber-Teague
Directed by Mr. Graff

Mantilla Overture ..... Yoder
Directed by Mr. Parfitt

El Capitan ..... Sousa
Directed by Mr. Swartz

County Chorus

Madam Jeanette ..... Allen Murray

When Johnny Comes Marching Home ..... Lambert-Wilhousky
Directed by Griffith Jones

Community Singing

Griffith Jones

Festival String Orchestra (75)

Moderato, from Water Husic ..... Handel

Andante Con Moto, from String Quartet ..... Schubert
Directed by Miss Miner

Minuet, from Bernice ..... Handel
Directed by Mr. Behrens

Medina County Music—Recapitulation - - Dr. S. T. Burns

Festival Chorus (778)

O Come O Come Emmanual ..... Gregorian Chant

My Bonnie Lass She Smileth ..... Bottomley

O Jesu Grant Us Hope and Comfort

Old Glory ..... Cain
Directed by Griffith Jones

Star Spangled Banner

Music Supervisors' National Conference

Program by

THE LODI-LEROY LITTLE SYMPHONY ORCHESTRA

MEDINA COUNTY, OHIO

F. W. RUDOLF BEHRENS, *Conductor*

Music in Rural Schools Sectional Meeting

North Ball Room, Stevens Hotel, Chicago

Tuesday, April Seventeenth
nineteen twenty-eight
nine o'clock a. m.

The Lodi-Leroy Little Symphony Orchestra

PROGRAM

1. HUNGARIAN DANCES, NOS. 7 AND 8 ..... *Brahms*
2. LES ADIEUX ..... *Sarasate*
3. INTERMEZZO FROM L'ARLESIENNE SUITE NO. 2 ..... *Bizet*
4. RAKOCZY MARCH ..... *Hungarian*

PERSONNEL

FIRST VIOLINS
Roberta Hendee, *Lodi*
Ernestine Brogan, *Lodi*
Mary Csesznok, *Hinckley*
Ruth Wertenberger, *Leroy*
Earl McConnell, *Lodi*
Beulah Berry, *Leroy*
Louis Gotham, *Chippewa*
Cecilia Hansen, *Litchfield*
Florence Allis, *Chatham*
Marian Sherman, *Medina*

SECOND VIOLINS
Britta Garver, *Lodi*
Grace Bell, *Lodi*
Pauline Hendee, *Lodi*
Melvin Miller, *Leroy*
Helen Boone, *Spencer*
Dorothy Owen, *Homer*
Ruth Whitacre, *Lodi*
Wilma Steck, *Liverpool*
Myrtle Hastings, *Homer*

VIOLAS
Mildred Snell, *Lodi*
Bernice Howard, *Lodi*

VIOLONCELLOS
Harriet Garver, *Lodi*
Dorothy Minns, *Lodi*
Evalyn Steck, *Liverpool*
George Bissell, *Leroy*
Ruth Christman, *Medina*
Vivian Barnett, *Granger*

BASS
Franklin Starbird, *Lodi*

FLUTE
Genevieve Gossard, *Lodi*

OBOE
Harold Yergin, *Leroy*

CLARINETS
Helen Yergin, *Leroy*
Rex Arnold, *Leroy*
Virginia Rickel, *Lodi*
Howard Underwood, *Lodi*
Lillian Finley, *Lodi*

BASSOON
Avery Clapp, *Chatham*

EB SAXOPHONES
Edith Umstead, *Lodi*
Blake Patterson, *Leroy*

FRENCH HORNS
Raymond Jackson, *Leroy*
Dean Briggs, *Lodi*

TRUMPETS
Harry Minns, *Lodi*
Alvin Rounds, *Litchfield*
Irene Simpson, *Chippewa*
Mildred Finley, *Lodi*

TROMBONES
Howard Rooney, *Leroy*
Lloyd Hartsough, *Leroy*

DRUMS
Jackson Gossard, *Lodi*

PIANO
Maxine Warner, *Lodi*

MEDINA COUNTY ORGANIZATION IN CHARGE OF MUSIC INSTRUCTION

S. H. BABCOCK, County Superintendent of Schools.
F. W. R. BEHRENS, Asst. County Superintendent, Director of Music.

ELIZABETH HARMONY, Voice and Piano
MILDRED HOBART, Voice and Piano
CHARLOTTE SALINGER, Voice and Piano
FANNY STEARNS, Voice and Piano
DELMAR GRAFF, Instrumental Music
SIDNEY DAVIS, Instrumental Music
RUSSELL PETERSEN, Instrumental Music

PERSONNEL OF CHORUS

Soprano
Marie Chamberlain, York
Harriet Gates, Wadsworth
Evelyn Jenkins, Litchfield
Carol Kulp, Chatham
Margaret Laurance, Granger
Betty Jane Martin, Chatham
Helen Neidhart, Spencer
Esther Mae Norton, Lodi
Dorothy Schumaker, Seville
Margaret Steck, Liverpool
Gwendolyn Thomas, Hinckley
Leona West, Hinckley

Alto
Julia Bohley, York
Fern Beery, LeRoy
Margaret Brown, LeRoy
Marian Dreibilbis, Granger
Eileene Grossenbacher, Granger
Roberta Lance, Lodi
Katheryn Rau, Sharon
Jane Thomas, Hinckley
Vesta Vaughn, Brunswick
Pauline White, Seville

Tenor
Richard Alexander, Sharon
Lewis Damon, Brunswick
Junior Gamble, Lodi
Kenneth Hendrickson, York
Howard Hinman, York
Richard Kucinski, Lodi
Ralph Orton, Sharon
Arthur Swartz, York

Bass
Lewis Bason, Homer
Roger Brintnall, York
Harold Chilsey, Brunswick
David Gotham, LeRoy
Charles Gould, Lodi
Gordon Mathews, Chatham
Julius Miklos, Brunswick
Robert Ripley, Chatham
George Schnabel, Liverpool
Paul Steck, Liverpool
Philip Stonebrook, Sharon
Albert Szikula, Lodi

THE MEDINA COUNTY ORATORIO CHORUS

Program

1. Listen to the Lambs ..... R. N. Dett
2. Were You There? ..... H. T. Burleigh
3. The Fining Pot Is for Silver ..... Alfred Gaul
   From "The Holy City"
4. Blessed Jesu, Fount of Mercy ..... Dvorak
   From "Stabat Mater"
5. And the Glory of the Lord ..... Handel
   From the "Messiah"

ENSEMBLE PROGRAM

Boys' Octet—The Long Day Closes ..... Sullivan

Lodi High School Members
Richard Kucinski
Junior Gamble
Albert Szikula
Charles Gould

York High School Members
Kenneth Hendrickson
Howard Hinman
Arthur Swartz
Roger Brintnall

Girls' Sextet—At Eventide It Shall be Light ..... Gaul

Hinckley Members
Leona West
Jane Thomas
Gwendolyn Thomas

Granger Members
Annette Sumner
Eileene Grossenbacher
Marian Dreibilbis

String Ensemble—Serenade Espagnole ..... Bizet

Spencer Members
Carl Hylen, violin
Helen Neidhart, cello
Leota McCourt, piano

Granger Members
Ruth Pritchard, violin
Annette Sumner, cello
Lavonne Allard, piano

Lodi Member
Esther Mae Norton, violin

Chatham Member
Carol Kulp

Brunswick High School Brass Ensemble ..... Bach Chorale
Vesta Vaughn, trumpet; Lois Cadnum, trumpet; Julius Miklos, baritone; Lewis Damon, trombone; Dorothy Cadnum, trombone; Keith Cadnum, tuba.

Other Outstanding Events

Members of the First National High School Orchestra, organized in Detroit in connection with the national meeting of Music Educators. Directed by Joseph Maddy and Ossip Gabrillowitch. April 1926.

John Goldwood, Granger, Viola
Glenora Case, Litchfield, Violin
Dorothy Ziegler, Wadsworth Centralized, Violin
Genevieve Clapp, Chatham, Violin

County Groups taking part in the Cleveland meeting of the Music Educators National Conference, 1932.

The County Chorus—Directed by Mr. Burns.
The County Orchestra—Directed by Mr. Rozehnal.
The County Band—Directed by Mr. Zuengler.
The Elementary Chorus—Directed by Jean Hill, Fannie Huston, Vera Ross.
Problems of the Orchestra and Band Director, a talk by Joseph Maddy of Ann Arbor, Mich., featuring the Wadsworth Centralized band, and the Granger school orchestra, directed by Mr. Behrens.

The Opera Pinafore, by Gilbert-Sullivan, presented by the County Chorus, April 22nd 1938.

Cleveland meeting of The Music Educators National conference, March 30th, 1946. Eighty-seven students from Medina County were selected for the "All Ohio Chorus String Orchestra and Band."

Festival record:

Two first places in the State Orchestra Contest, 1926-1927, won by a Medina County School

Thirty-seven Superior ratings in District, State and National Festivals.

Medina County Music Supervisors

1921 - - - - - - 1946

1ST YEAR 1921-1922

S. T. BURNS
VAN DORA MC KEE

2ND YEAR 1922-1923

S. T. BURNS
RUTH CHRISTMAN
F. W. R. BEHRENS
RICHARD SEIBOLD

3RD YEAR 1923-1924

S. T. BURNS
RUTH CHRISTMAN
F. W. R. BEHRENS
FRANCES FREEBORN
SAYWARD ROWELL

4TH YEAR 1924-1925

S. T. BURNS
RUTH CHRISTMAN
HOMER CLOUGH
SAYWARD ROWELL
FLORENCE WILCOX
MILDRED MARTIN

5TH YEAR 1925-1926

S. T. BURNS
RUTH CHRISTMAN
F. W. R. BEHRENS
SAYWARD ROWELL
HOMER CLOUGH
CHARLOTTE SKINNER

6TH YEAR 1926-1927

S. T. BURNS
RUTH CHRISTMAN
F. W. R. BEHRENS
HOMER CLOUGH
ELIZABETH BRICKMAN
H. C. ZUENGLER
MARIAN SHERMAN

7TH YEAR 1927-1928

S. T. BURNS
F. W. R. BEHRENS
RUTH CHRISTMAN
HOMER CLOUGH
ELIZABETH BRICKMAN
H. C. ZUENGLER
MARIAN SHERMAN

8TH YEAR 1928-1929

S. T. BURNS
F. W. R. BEHRENS
HOMER CLOUGH
H. C. ZUENGLER
MARIAN SHERMAN
JEANETTE HILL
LOINE KILLWORTH

9TH YEAR 1929-1930

S. T. BURNS
H. C. ZUENGLER
JEANNETTE HILL
MILDRED HOBART
FANNIE HUSTON
MINOMA BENSON
VERA ROSS
BUSHLAV ROZEHNAL

10TH YEAR 1930-1931

S. T. BURNS
H. C. ZUENGLER
JEANETTE HILL
FANNIE HUSTON
MINOMA BENSON
VERA ROSS
BUSHLAV ROZEHNAL

Medina County Music Supervisors (Cont.)

11TH YEAR 1931-1932

S. T. BURNS
F. W. R. BEHRENS
JEANETTE HILL
FANNIE HUSTON
MINOMA BENSON
VERA ROSS
BUSHLAV ROZEHNAL

12TH YEAR 1932-1933

S. T. BURNS
F. W. R. BEHRENS
JEANETTE HILL
MINOMA BENSON
VERA ROSS
LESLIE ISTED

13TH YEAR 1933-1934

F. W. R. BEHRENS
ELIZABETH HARMONY
JEANETTE HILL
MINOMA BENSON
LESLIE ISTED
LUCILE HULSHIZER

14TH YEAR 1934-1935

F. W. R. BEHRENS
ELIZABETH HARMONY
JEANETTE HILL ISTED
LESLIE ISTED
MILDRED HOBART
CHARLOTTE SALINGER
D. C. GRAFF

15TH YEAR 1935-1936

F. W. R. BEHRENS
ELIZABETH HARMONY
MILDRED HOBART
FANNIE STERNS
DELMAR GRAFF
CHARLOTTE SALINGER
SIDNEY DAVIS
RUSSELL PETERSON

16TH YEAR 1936-1937

F. W. R. BEHRENS
ELIZABETH HARMONY
MILDRED HOBART
DELMAR GRAFF
SIDNEY DAVIS
EVELYN STECK
JANE BURMEISTER
ORLEY GINGERY

17TH YEAR 1937-1938

F. W. R. BEHRENS
ELIZABETH HARMONY
MILDRED HOBART
DELMAR GRAFF
SIDNEY DAVIS
EVELYN STECK
JANE BURMEISTER
ORLEY GINGERY

18TH YEAR 1938-1939

F. W. R. BEHRENS
ELIZABETH HARMONY
MILDRED HOBART
DELMAR GRAFF
SIDNEY DAVIS
EVELYN STECK SCHMIDT
JANE BURMEISTER
ORLEY GINGERY
DOROTHEA HURD

19TH YEAR 1939-1940

F. W. R. BEHRENS
MILDRED HOBART
ELIZABETH HARMONY
DELMAR GRAFF
SIDNEY DAVIS
EVELYN SCHMIDT
JANE BURMEISTER
ORLEY GINGERY

20TH YEAR 1940-1941

F. W. R. BEHRENS
MILDRED HOBART
DELMAR GRAFF
SIDNEY DAVIS
EVELYN SCHMIDT
JANE BURMEISTER
ORLEY GINGERY
ELIZA PLUM

21ST YEAR 1941-1942

F. W. R. BEHRENS
MILDRED HOBART
DELMAR GRAFF
SIDNEY DAVIS
JANE BURMEISTER
ORLEY GINGERY
ELIZA PLUM
JUNE HUGHES

22ND YEAR1942-1943

F. W. R. BEHRENS
MILDRED HOBART
DELMAR GRAFF
JANE BURMEISTER
ORLEY GINGERY
ELIZA PLUM
MARY LOUISE STROCK
ENID HARPER

23RD YEAR 1943-1944

F. W. R. BEHRENS
MILDRED HOBART
EVELYN SCHMIDT
JANE BURMEISTER
ELIZA PLUM
MARY LOUISE STROCK
GENEVIEVE BEHRENS
PHILIP SWARTZ

24TH YEAR 1944-1945

F. W. R. BEHRENS
MILDRED HOBART
EVELYN SCHMIDT
ELIZA PLUM
MARY LOUISE STROCK
PHILIP SWARTZ
ELFREDA FRENCH
J. RICHARD FARMER
JOHN SHERWOOD
DONALD PARFITT

25TH YEAR 1945-1946

F. W. R. BEHRENS
MILDRED HOBART
DELMAR GRAFF
EVELYN SCHMIDT
ELIZA PLUM
PHILIP SWARTZ
ELFREDA FRENCH
DONALD PARFITT
SARAH MINER
AGNES HOUSEMAN

Acknowledgements

Our thanks to the Seville Board of Education, Mr. Youngen, Mr. Rosell and the student body for courtesies extended in the use of the building.

The Bennett Lumber Co. of Medina for the loan of lumber to build the chorus stand. The Armstrong and Kindig Funeral Homes for use of chairs.

The Medina County school heads who contributed generously in their fine support of the music program:

Brunswick—W. R. Cox
Chatham—H. J. Kohli
Granger—C. R. Towslee
Hinckley—A. J. Kahl
Homer—M. A. Lenz
LeRoy—James McBride
Litchfield—C. R. Knowles
Liverpool—H. W. Rodock
Lodi—W. S. Wood
Seville—E. H. Youngen
Sharon—I. J. Miller
Spencer—R. A. Shearer
Wadsworth—V. V. Isham
York—L. E. Naragon
Bath—Roy M. Pugh
Richfield—Glen U. Powell

Exhibit 13

TWELFTH ANNUAL PRESENTATION

The Messiah

Oratorio

G. F. HANDEL

By

THE MESSIAH CHORUS

OF MEDINA COUNTY

F. W. Rudolph Behrens, Director

Medina High School Auditorium

SUNDAY, DECEMBER 14, 1947

2:30 P. M.

SOLOISTS

Mary Marting Pendell, Soprano
Jean Churchill, Contralto
Joseph Koutsky, Tenor
Daniel Harris, Bass

ORCHESTRA

Pianist
Evelyn Schmidt

Violin
Florence Sipher
Nathan Galin
Martin Baldwin
Virginia Waltz

Viola
Genevieve Behrens

Organist
Dorothea Hurd

Cello
Harry Lincoln

Oboe
Leona Osborn

Clarinet
Frank Hejcl

EXECUTIVE COMMITTEE

Frank Hobart, chairman
Robert Searles
Delmar Graff
Martin Baldwin

THE MESSIAH

PART THE FIRST

OVERTURE

RECIT. (Accompanied) (Tenor)

Comfort ye, comfort ye my people, saith your God; speak ye comfortably to Jerusalem; and cry unto her, that her warfare is accomplished, that her iniquity is pardoned.

The voice of Him that crieth in the wilderness, Prepare ye the way of the Lord, make straight in the desert a highway for our God.

AIR (Tenor)

Every valley shall be exalted, and every mountain and hill made low; the crooked straight, and the rough places plain.

CHORUS

And the glory of the Lord shall be revealed, and all flesh shall see it together; for the mouth of the Lord hath spoken it.

RECIT. (Accompanied) (Bass)

Thus saith the Lord of Hosts:—Yet once a little while and I will shake the heavens, and the earth, the sea, and the dry land; and I will shake all nations, and the desire of all nations shall come.

The Lord, whom ye seek, shall suddenly come to his temple, even the messenger of the covenant, who ye delight in; Behold, He shall come, saith the Lord of Hosts.

AIR (Bass)

But who may abide the day of His coming, and who shall stand when He appeareth?

For He is like a refiner's fire.

RECIT. (Alto)

Behold, a virgin shall conceive, and bear a Son, and shall call His name Emmanuel, God with us.

AIR (Alto) and CHORUS

O thou that tellest good tidings to Zion, get thee up into the high mountain; O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up; be not afraid; say unto the cities of Judah, Behold your God!

Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee.

RECIT. (Accompanied) (Bass)

For, behold, darkness shall cover the earth, and gross darkness the people; but the Lord shall arise upon thee, and His glory shall be seen upon thee, and the Gentiles shall come to thy light, and kings to the brightness of thy rising.

AIR (Bass)

The people that walked in darkness have seen a great light: and they that dwell in the land of the shadow of death, upon them hath the light shined.

CHORUS

For unto us a Child is born, unto us a Son is given, and the government shall be upon His shoulder; and His name shall be called Wonderful, Counsellor, the Mighty God, the Everlasting Father, the Prince of Peace.

PASTORAL SYMPHONY

RECIT. (Soprano)

There were shepherds abiding in the field keeping watch over their flocks by night.

RECIT. (Accompanied) (Soprano)

And lo! the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid.

RECIT. (Soprano)

And the angel said unto them, Fear not; for behold I bring you good tidings of great joy, which shall be to all people.

For unto you is born this day in the city of David a Saviour, which is Christ the Lord.

RECIT. (Accompanied) (Soprano)

And suddenly there was with the angel a multitude of the heavenly host praising God, and saying.

CHORUS

Glory to God in the highest, and peace on earth, good will towards men.

RECIT. (Soprano)

Rejoice greatly, O daughter of Zion; Shout O daughter of Jerusalem: behold, thy king cometh unto thee.

He is the righteous Saviour, and He shall speak peace unto the heathen.

RECIT. (Alto)

Then shall the eyes of the blind be opened, and the ears of the deaf unstopped; then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

AIR (Alto)

He shall feed His flock like a shepherd: and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young.

AIR (Soprano)

Come unto Him, all ye that labour and are heavy laden, and He shall give you rest.

Take His yoke upon you, and learn of Him; for He is meek and lowly of heart: and ye shall find rest unto your souls.

(Intermission)

PART THE SECOND

CHORUS

Behold the Lamb of God, that taketh away the sin of the world.

AIR (Alto)

He was despised and rejected of men: a man of sorrows, and acquainted with grief.

CHORUS

Surely He hath borne our griefs, and carried our sorrows; He was wounded for our transgressions; He was bruised for our iniquities; the chastisement of our peace was upon Him.

CHORUS

All we like sheep have gone astray; we have turned everyone to his own way; and the Lord hath laid on Him the iniquity of us all.

RECIT. (Accompanied) (Tenor)

Thy rebuke hath broken His heart; He is full of heaviness. He looked for some to have pity on Him, but there was no man; neither found He any to comfort Him.

AIR (Tenor)

Behold, and see if there be any sorrow like unto His sorrow.

RECIT. (Accompanied) (Tenor)

He was cut off out of the land of the living: for the transgression of Thy people was He stricken.

AIR (Tenor)

But Thou didst not leave His soul in hell; nor didst Thou suffer Thy Holy One to see corruption.

CHORUS

Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in.

Who is the King of glory? The Lord strong and mighty, the Lord mighty in battle.

Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in.

Who is the King of glory? The Lord of Hosts, He is the King of Glory.

CHORUS

Their sound is gone out into all lands, and their words unto the ends of the world.

AIR (Bass)

Why do the nations so furiously rage together? [and] why do the people imagine a vain thing?

The kings of the earth rise up, and the rulers take counsel together against the Lord, and against His Anointed.

RECIT. (Tenor)

He that dwelleth in heaven shall laugh them to scorn; the Lord shall have them in derision.

AIR (Tenor)

Thou shalt break them with a rod of iron; Thou shall dash them in pieces like a potter's vessel.

CHORUS

Hallelujah for the Lord God omnipotent reigneth.

The kingdom of this world is become the kingdom of our Lord, and of His Christ; and He shall reign for ever and ever.

King of Kings, and Lord of Lords. Hallelujah.

PART THE THIRD

AIR (Soprano)

I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth:

And though worms destroy this body, yet in my flesh shall I see God.

For now is Christ risen from the dead, the first-fruits of them that sleep.

CHORUS

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing.

Blessing and honour, glory and power, be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever.

Amen.

THE MESSIAH CHORUS
1947 Season

Soprano

Akins, Darlene, LeRoy
Bauer, Betty Jo, Medina
Beckwith, Alzina, Medina
Buckley, Wilma, Bath
Buckley, Shirley M., Bath
*Benedict, Betty, Medina
Bohley, Rae W., Medina
Carmichael, Betty, Bath
*Damon, C. H., Brunswick
Davis, Ruth E., York
Flanagan, Vera, Lodi
Green, Janice, Medina
Grimm, Wilma, Lodi
*Hobart, Mildred, Chippewa Lake
Hollopeter, Wilma, Sharon
Hopkins, Alicia G., Medina
Howey, Mary E., Medina
*Houseman, Agnes, Medina
Jamison, Marciel, Medina
Kemrite, Mrs. C. W., Valley City
Kime, Joan, Spencer
Kreider, Ruth, Wadsworth
Kreider, Marilyn, Wadsworth
Leatherman, Jean, Lodi
Lucas, Lois Jean, Medina
Lutsch, Dorothy, Seville
Matthews, Lila, Chatham
McClain, Phyllis Jean, LeRoy
McFadden, Donna, LeRoy
*Minto, Ruth, Medina
Mohler, Mrs. Aubrey, Litchfield
Nichols, Margaret, Medina
Parker, Betty, York
Pugh, Ruth, Bath
Rapp, Dorothy, Medina
Rau, Mrs. Frank, Medina
Reutter, Alice, Medina
Root, Elizabeth, Medina
*Ross, Mrs. H. A., Medina
Simpson, Esther, Seville
Stone, Margaret, York
Strock, Mary Lou, Medina
Swartz, Mrs. Arthur, Medina
Westhafer, Mrs. B. R., Medina
Widdifield, Mary, Brunswick
Ziegler, Mrs. Leslie, York

Bass

Blackburn, Robert, Lodi
Bohley, Paul, York
Boltz, Carl, Medina
Brinker, Carroll, Homer
Brintnall, Roger, York
Brintnall, Don, York
Chandler, Ted W., Medina
Cramer, David, Medina
*Damon, C. H., Brunswick
*Damon, Lewis, Brunswick
French, William, Granger
*Graff, Delmar C., Medina
Hohart, David M., Chippewa Lake
*Jones, John L., Medina
Zuchum, Daniel, Homer
Kemp, Calvin, York
*Kohli, H. J., Chatham
Krantz, Alan, Lodi
Lance, Boyd, Lodi
*Lutsch, John, Seville
McCoy, C. A., Seville
Messner, Lyle W., Spencer
Mortimer, Jerry, Bath
*Neptune, Earl, Medina
Nettleton, Dean, Medina
Newcomer, Floyd, Seville
Nichols, Stanbery, Medina
Noah, Albert, Lodi
O'Brien, J. George, York
O'Donnell, Vance, Medina
Parfitt, Donald, Valley City
Santee, Donald, Sharon
Schamadan, Bill, Bath
Schmidt, Edward, Litchfield
*Searles, Robert, Medina
Stinchcomb, H. E., Medina
Tanner, Ralph, Lodi
Taylor, Ralph, Spencer
Waltz, Ralph, Spencer
Wilson, Paul, Medina

Alto

*Barabas, Marie, Brunswick
Bauer, Peggy, Valley City
Bohley, Mary Ann, York
Buehler, Alma L., LeRoy
Chandler, Mrs. Ted, Medina
Clark, Joyce, Spencer
Cook, Winifred, Seville
Crile, Mrs. F. S., Bath
Crum, Suzanne, Lodi
Czuprun, Irene, Litchfield
Damon, Ortrude V., Brunswick
Darling, Dorothy, Granger
Falconer, Helen, Litchfield
Fleming, Helen L., Medina
*Gage, Genie, Medina
Gayer, Elinor, York
Hammond, Frances, Granger
Hill, Florence, Valley City
Hinman, Cora, York
Hinman, Ann, York
Hoffman, Joyce, Granger
House, Eloise, Lodi
Houseman, Betty, Medina
Johnson, Elfreda, Granger
King, Kathryn, Medina
King, Peggy Jo, Medina
Lansberry, Ruth, Sharon
Lavryk, Mary, York
Long, Dale, Medina
*Lowry, Ruth, Wadsworth
McGrew, Mrs. C. N., Medina
Minto, Ruth May, Medina
Nettleton, Dorothy, Medina
Nichols, Maxine, Medina
O'Donnell, Louise, Medina
Plank, Mrs. C. V., Bath
Plum, Eliza, Medina
Ringstmeier, Lucille, Valley City
Thatcher, Florence, Medina
Vandervort, Luella, Medina
*Waite, Ila, Brunswick
*Waltz, Doris E., Medina
Webb, Anne H., Lodi
*White, Louise C., Medina
Williams, Judith, Chatham
Wilson, Shirley, Hinckley

Tenor

Beck, Robert, Seville
Clouse, Ellis, Homer
Deiter, Robert, Valley City
*Devell, Jack, Medina
Fisher, R. B., Medina
*Hinman, Howard, York
*Hobart, Frank O., Medina
Hurst, Lawrence, Wadsworth
Johnson, Harry J., Granger
Linton, Russell S., Medina
*Matthews, C. Gordon, Chatham
McGrew, C. N., Medina
Mohler, Aubrey, Litchfield
Moore, Warren, Medina
Nettleton, E. W., Medina
Rohrer, Maynard, Wadsworth
Stalter, Milo D., Wadsworth
*Swartz, Arthur, Medina
*Ziegler, Leslie, York

* Members of original chorus.

PATRONS LIST

Maynard Rohrer, Mr. and Mrs. G. R. Simon, Mr. and Mrs. John Sailer, Mrs. G. M. Wait, Anonymous, Mr. and Mrs. L. F. Wainwright, Mr. and Mrs. Howard Rickard, Mr. and Mrs. L. E. Fisher, Mrs. Edith E. Brintnall, Mr. and Mrs. Ernest Clapp, Mr. and Mrs. C. M. Hatch, Dr. and Mrs. W. A. Nichols, Mr. and Mrs. Walter Hach, Mr. and Mrs. K. E. Seibert, Mr. and Mrs. Henry Steck, Dr. and Mrs. Stanbery Nichols, Mr. and Mrs. Neal Kellogg, Mr. and Mrs. O. G. Betts, Dr. and Mrs. R. L. Mansell, Mr. and Mrs. Carter Bennett.

Mr. and Mrs. Earle Gibbs, Mrs. Blake McDowell, Mr. and Mrs. R. H. Halderson, Mr. and Mrs. Fred Snyder, Dr. and Mrs. E. L. Crum, Mr. and Mrs. Earl Foote, Mr. and Mrs. B. A. Davenport, Mr. and Mrs. R. E. Snedden, Mr. and Mrs. George Laurenz, Mr. and Mrs. E. B. Spitzer, Mr. and Mrs. C. D. Moore, Mr. and Mrs. H. H. Root, Mr. and Mrs. Sidney Lance, Dr. and Mrs. John L. Jones, Mrs. Ardis Babcock, Mr. and Mrs. J. C. Hiestand.

Mr. and Mrs. S. H. Brainard, Mr. and Mrs. Irvin Strong, Mr. and Mrs. T. W. Goulding, Mrs. Cora Blakeslee, Dr. and Mrs. Morris Wilderom, Mr. and Mrs. M. O. Hallock, Mr. and Mrs. E. G. Fahlman, Mr. and Mrs. Andrew Long, Mr. and Mrs. S. B. Rickard, Miss Elizabeth Whipple, Mr. and Mrs. Paul M. Jones, Mr. and Mrs. E. R. Davis, Mr. and Mrs. Henry Abell, Mr. and Mrs. George B. Walter, Mr. and Mrs. William G. Batchelder Jr.

Mr. and Mrs. H. A. Holdridge, Mr. and Mrs. A. E. Indoe, Mr. and Mrs. V. W. Neuenschwander, Mr. and Mrs. E. W. Nettleton, Anonymous, Frank Hobart, Drs. J. M. and Clarice Whitacre, Katie Gayer King, Mr. and Mrs. George Dieter, Mr. and Mrs. M. E. Leggett, Mr. and Mrs. Gerald Colburn., Mr. and Mrs. Robert McCullough, Mrs. Cora Schlabach, Mr. and Mrs. M. H. Barabas, Mr. and Mrs. Elmer Hinman, Mr. and Mrs. C. G. Bohley.

Exhibit 14

THE SEVEN
LAST WORDS OF CHRIST

THE SEVEN
LAST WORDS OF CHRIST

By

Theodore Dubois

Presented by

The Medina County Oratorio Chorus

F. W. Rudolf Behrens
Director

Evelyn Schmidt
Pianist

Soloists

Soprano
Lillian Englert
Mildred Hobart

Tenor
Howard Hinman
Robert Deiter

Baritone
Robert Searles

The Medina Methodist Church

Tuesday Evening March Twenty-third

1948

Eight O'clock

OPENING SENTENCE - Lamb of God - Chorale (1540)
INVOCATION - Rev. Ormund Schulz - Medina
Congregational Church

OFFERTORY - Angelus - Massenet

THE SEVEN
LAST WORDS OF CHRIST

INTRODUCTION - All Ye Who Travel.
Soprano Solo

FIRST WORD - Father forgive them, for they
know not what they do.
Baritone and Tenor Soli, with Chorus.

SECOND WORD - Verily, thou shalt be in
Paradise today with me.
Duet, Tenor and Baritone, with Chorus.

THIRD WORD - See, O Woman, here behold thy
son beloved.
Soprano, Tenor Baritone Soli, with Chorus.

FOURTH WORD - God my Father why hast Thou
forsaken me.
Baritone Solo.

FIFTH WORD - I am athirst.
Tenor and Baritone Soli, with Chorus.

SIXTH WORD - Father, into Thy Hands I commend
my soul.
Tenor Solo, with Chorus.

SEVENTH WORD - It is finished.
Soprano, Tenor and Baritone Soli, with Chorus.

PRAYER - Christ, we do all adore Thee - Chorus.

BENEDICTION - Rev. Henry Young, St. Matthew's
Evangelical Lutheran Church.

Exhibit 16

VOICE TEST RECORD

Name _____

School _____

Date	Grade	Age	Range	Part	Ear	Remarks
	7					
	8					
	9					
	10					
	11					
	12					

MEDINA COUNTY DAILY PRACTICE RECORD

Name _____ Instrument _____

MINUTES OF PRACTICE DONE EACH DAY _____ SEMESTER, 19 _____

PRACTICE REQUIRED ____ MIN.	1st DAY	2nd DAY	3rd DAY	4th DAY	5th DAY	6th DAY	GRADE	PARENTS SIGNATURE	ASSIGNMENTS	
									NEW	REVIEW
1st Week										
2nd Week										
3rd Week										
4th Week										
5th Week										
6th Week										
7th Week										
8th Week										
9th Week										
10th Week										
11th Week										
12th Week										
13th Week										
14th Week										
15th Week										
16th Week										
17th Week										
18th Week										

Exhibit 17

General Instructions to Parents and Pupils

To receive credit for instrumental work the number of minutes practice each day must be recorded on the reverse side of this card.

The parent certifies to the correctness of the record by signing in the space provided.

A pupil must have an average of C or better in order to continue the work and receive credit.

Unexcused absence from two or more lessons will be considered grounds for dismissal from the class.

Scale of Grading: A, excellent; B, good; C, fair; D, poor; F, failure.

Exhibit 17

Exhibit 18
Medina County

Music Award Application

Name_____ Award_____

_____
(School)

Activity	Alloted Credit (Points)	1st Yr.	2nd Yr.	3rd Yr.	4th Yr.	Total
High School Orchestra	50					
High School Band	50					
H. S. Mixed Chorus	50					
H. S. Boys Glee Club	50					
H. S. Girls Glee Club	50					
County Chorus	35					
County Orchestra	35					
County Band	35					
Bonus (Instrumental)						
Instrumental Ensemble	35					
Vocal Ensemble	35					
Church Orchestra	25					
Church Choir	25					
Community Band	25					
*Solo Performance	25					
Theory	50					
Music Literature	50					
*Concert Attendance	10					
Accompanist	25					

*Solo Performance - Maximum Points per Award - 50 points
*Concert Attendance - Maximum credit - 50 points per year

Exhibit 1B
Quilting County

Music Award Application

Name _____ Award _____

_____
(School)

Activity	Maximum Credit (Points)	1st Yr.	2nd Yr.	3rd Yr.	4th Yr.	Total
High School Freshmen	50					
High School Band	50					
H. S. Mixed Chorus	50					
H. S. Boys Glee Club	50					
H. S. Girls Glee Club	50					
Junior Chorus	35					
Junior Orchestra	35					
Junior Band	35					
Focus (Instrumental)						
Instrumental Ensemble	35					
Vocal Ensemble	35					
Church Orchestra	25					
Church Choir	25					
Community Band	25					
Admin Performance	25					
Theory	50					
Music Literature	50					
Sport Action Shots	50					
Accompanist	50					

Music Participation - Maximum Points per Award - 50 points
Honorary Attendance - Maximum Credit - 50 points per year

Certificate of Merit

in

Music

Medina County Schools

Award_____

To_____

_____School

In Recognition of Marked Achievement

Date_____

_____
County Superintendent

_____
Director of Music

_____
Principal

_____
Supervisor

Exhibit 19

Exhibit 20

RECORD OF MUSIC CREDITS

Medina County Schools

Name of Pupil ______________________________ School ______________________________________

(Instructions for filling in this form on reverse side.)

Activities		Chorus		Glee Club		Local School Orchestra		Local School Band		Instrumental Lessons						Miscellaneous				Total Units of Credit	
Year	Grade	Units of Credit	Grade	Units of Credit	Grade	Units of Credit	Grade	Units of Credit	Grade	Units of Credit	Grade	Units of Credit	Grade	Units of Credit	Grade	Units of Credit	Grade	Units of Credit	Grade	Actual Credit	Tentative Credit
Instructors																					
Instructors																					
Instructors																					
Instructors																					
Instructors																					
Instructors																					

Instructions to Music Supervisors

1. In the first column marked "Year," fill in the dates of the school year for which credit is being entered as, 1926-27, 1927-28, etc.
2. In the second column marked "Grade," fill in the grade in school in which the pupil is enrolled.
3. Under the word "Instructors," write your name and place a check mark in the column for the activity for which you are entering the credits and grades. Thus, if you have a pupil in orchestra, violin class and glee club, you will write your name under the word "Instructors" and place check marks in the orchestra, violin and glee club columns.
4. In the columns with the general caption "Instrumental Lessons," fill in as needed, the names of the instruments studied. That one pupil would be receiving credit for more than three instruments is unlikely. Should such a contingency arise, the additional instruments studied may be entered in the blank column under "Miscellaneous."
5. In the columns labeled "Miscellaneous" fill in the names of any activities not otherwise provided for.
6. Beside the grade showing credit for instrumental study enter a small Roman numeral to indicate what year of work has been accomplished: "I" for first year work; "II" for second year work, etc.
7. Before filling in this form, read the "explanation of terms and signs" given below.

Explanation of Terms and Signs

A (W) in any space indicates that the pupil began the work but withdrew from the class before the end of the year.

A zero in any space indicates that the pupil took the work but failed either to pass it or to accomplish sufficient to receive credit.

Tentative credit indicated (˙), is given for lessons on instruments. It does not become actual credit until the student has completed the prescribed two years' work on one instrument and in addition has played it in orchestra or band for two years. Any exceptions to this rule should be noted by the instructor.

A Roman numeral entered beside a credit for instrumental study indicates the standard of work credited. Thus "I" indicates first year work; "II" second year work, etc.

Instructions to Superintendents and Principals

This form is to be kept in the local schools in the cover provided for it. Credits should not be entered onto the pupil's permanent record until the senior year or until the pupil transfers to another school outside of Medina County. Entry onto the permanent record and transcript should not be made from this form, but from the official credit card sent out from the County Office during the second semester of the pupil's senior year. The purpose of this form is to supply a uniform record in the local schools to which superintendents and students may refer at any time for information regarding credits in music.

Exhibit 21

RECORD OF MUSIC CREDITS

Medina County Schools

Name ..... School .....

School Year and Grade												
	Units of Credit	Grade	Units of Credit	Grade	Units of Credit	Grade	Units of Credit	Grade	Units of Credit	Grade	Units of Credit	Grade
Chorus and Appreciation												
Glee Club												
Instrumental Music												
ORCHESTRA												
BAND												
LESSONS ON:												
Miscellaneous												
Actual Credit												
Tentative Credit												
TOTAL ACTUAL AND TENTATIVE CREDIT												

SUMMARY

	Units	Average Grade
Actual Credit		
Accepted Tentative Credit		
Total Credit for entry on Transcript		

EXPLANATION OF TERMS AND SIGNS

A (W) in any space indicates that the pupil began the work but withdrew from the class before the end of the year.

A zero In any space indicates that the pupil took the work but failed either to pass it or to accomplish sufficient to receive credit.

Tentative credit indicated ( ), is given for lessons on instruments. It becomes actual credit when the student has completed the prescribed two years' work on one instrument and in addition has played it in band or orchestra for two years. Any exceptions to this rule are to be noted on the reverse side by the instructor.

Exhibit 22

THE AMERICAN SINGER - BOOK IV

Rote

Note

Note

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Exhibit 23

COURSE OF STUDY
IN MUSIC
FOR
SENIOR HIGH SCHOOL
MEDINA COUNTY
OHIO

H. A. WHITE
County Superintendent

F. W. R. Behrens
Director of Music

COURSE OF STUDY IN MUSIC
For
Senior High School

General Aims

The general aim of all music courses offered may be expressed in the well known slogan: "Music for Every Child; Every Child for Music." Elaborated, the aim of the music course of the Medina County Schools is to give to every child in the County such a contact with music that it will be, both during his school days and after school, a constant source of happiness and satisfaction and that as a result of his finding in music a source of happiness, he will turn to it constantly as one of the fundamental essentials of life.

SPECIFIC AIMS IN HIGH SCHOOL

In the high school the chief emphasis should be upon music as a source of inspiration and as a means of emotional expression. Building upon the vocal, instrumental and theoretical foundation laid in the elementary school, the child is brought into contact in his high school courses with much of the world's musical heritage. Unison, two, three and four part singing of a large number of songs, depicting all types of moods and selected from folk and art wealth of all nations constitutes the work of the vocal course in the high school. Technical and theoretical drill is given only incidentally, the stress being laid upon artistic rendition and the aim being to arouse a love for and appreciation of beauty in music.

In the instrumental groups, the aim is to enable the pupil to create beauty with his instrument. Class lessons on instruments of the band and orchestra have been offered in the grade school and lessons should be continued in the high school so that he might develop his technic further. In the orchestras and bands the student comes into intimate contact with such of the world's instrumental music as lies within his technical ability. From this contact he obtains first hand knowledge of a large amount of the world's musical literature, from which a still greater appreciation and love of the beautiful in music is developed.

Since a large percentage of our students will not continue the study of music seriously, after high school, our musical activities should be so organized that the student will have a good foundation of musical experiences which will make him an appreciative listener in his after school life. Music education is not merely teaching skills in a practical way but it is the relating of music to every day life and promotion of its enjoyment and use. With this in mind the course of study would be of more value if it brings music to everyone in the school who is interested, rather than by concentrating on a small group of star performers. Results may not be as glamorous but real value will be offered to a larger group, helping them to get more enjoyment out of life in later years.

The more talented pupil should not be neglected. Small ensembles, both vocal and instrumental should be organized where a more difficult type of composition may be studied, and a more artistic performance executed.

Where a special chorus is scheduled, a selected group from the general chorus should meet at least once each week. The material used in this group should be of a more difficult grade and membership should be limited to pupils who manifest ability to sing in tune and can read music with a fair degree of accuracy.

CREDIT FOR MUSIC

According to the "Ohio High School Standards", certain requirements are set forth in giving credit for students enrolled in the music classes of the State. No less than a minimum of two periods of at least forty-five minutes a week for one year shall be accepted as credit for graduation. Credit for this would be one-fourth unit.

This means that a student, in order to receive credit must register for a course which meets twice each week, or he must register in two courses, each meeting once a week. Example: being in girls' glee club which meets once each week would earn one-eighth credit only and could not be counted as credit, but by combining this credit with another musical activity such as mixed chorus one-fourth credit may be granted.

All credits for music are tentative, one unexcused absence from any course forfeits the credit. Absence from public performances will also forfeit the credit. Any reasonable excuse will be honored, but each absence must be excused before credit can be granted.

Two units of credit is the maximum in such organizations as chorus, glee club, orchestra and band.

CREDIT FOR APPLIED MUSIC

Any pupil enrolled in high school may register for applied music credit as an elective subject. Students in orchestra and band instruments must register and play in the school orchestra or band. Students registering for vocal credit must sing in the school chorus and glee club. Piano students registering for credit are to be available for public performance and accompanying, as often as the supervisor or principal may need them, in school and community programs and activities.

To receive credit the pupil must possess a musical ear; good rhythmic sense; ability to sing or play music of moderate difficulty. He must have one lesson each week for the school year in which he is to receive credit, and must practice from thirty to sixty minutes each day to receive one-half credit in applied music. A practice card, provided by the school, showing the number of minutes spent each day in practice must be filled out by the pupil and signed by the parent. Space for recording assignments and a weekly grade are also provided. Not more than two units of credit will be offered for the four year course in applied music. The student may not earn credit for applied music on two instruments in any one year.

CLASS LESSONS IN BAND AND ORCHESTRAL INSTRUMENTS

Separate classes in instrumental music for all grades are offered in the schools of Medina County. The following suggested courses, therefore are to be considered as applying to both the grade and senior high school students.

INSTRUMENTAL CLASSES

A two year course of class instruction is offered on all orchestra and band instruments. Piano instruction is offered in the third grade, orchestra and band instrument instruction is offered in the fourth grade. Junior and senior high school students may register for lessons but will not receive credit until they have met the preliminary requirements listed in this course of study.

Number and Length of Lessons

One or two lessons per week throughout the school year are offered. The normal length of lessons is forty-five minutes for a class of four to six. THIs is occasionally somewhat shortened or lengthened according to the size of the class. Sixty minutes is recommended for a class of more than eight members.

Instrumental training virtually begins in the first grade, with instruction in "rhythm band" work. This training offers to the student not only rhythmic experiences with music, but also ensemble training which will be of value in his later musical life when he begins the study of an instrument. At least one year of piano is recommended before taking up the study of an orchestra or band instrument.

Each year the vocal supervisor in cooperation with the grade teacher is asked to select and recommend students from the third grade who show interest and ability in music. These students are urged to study some musical instrument. Low rating, however, does not prevent entrance to the instrumental classes. Entrance to the second year classes is, of course, contingent upon the students having completed the first year's work satisfactorily.

Private lessons are recommended after two years of class lessons.

MUSIC MAJOR

The course proposed for a major in music will follow the recommendations of the Ohio State Department of Education, as outlined in the "Ohio High School Standards". The course should be varied so that it may fit the needs of the pupil. Ability to read music, some knowledge about theory, facts of notation, performance skills and experiences in hearing fine music are all essentials to the musical growth and development.

The following outline is suggested by the State Department of Education.

Organization credit ----------	one to two units
Applied Music ----------	one to two units
Music Theory and Literature ---------	one to two units

It is suggested that the Theory course be offered in the tenth grade and the music literature course in the eleventh grade. A student who elects this course should bear in mind, that, since he is earning a full credit in music in the tenth and eleventh grades, not more than three other full unit courses should be included in his schedule for those years.

The following outline is suggested for music majors.

10th grade

Chorus ----------	1/8 to 1/4 unit credit
Glee Club ----------	1/8 to 1/4 unit credit
Orchestra ----------	1/8 to 1/4 unit credit
Band ----------	1/8 to 1/4 unit credit
Music Theory ----------	1/2 unit credit
Applied Music ----------	1/2 unit credit

11th grade

Chorus ----------	1/8 to 1/4 unit credit
Glee Club ----------	1/8 to 1/4 unit credit
Orchestra ----------	1/8 to 1/4 unit credit
Band ----------	1/8 to 1/4 unit credit
Music Literature ----------	1/2 unit credit
Applied Music ----------	1/2 unit credit

Detailed Course in Vocal and Instrumental Music

GENERAL CHORUS

ADMISSION: Elective. Any student who wishes to sing should be admitted to the general chorus. Ability to sing in tune a pre-requisite.

REHEARSALS: One period of forty-five minutes weekly.

CREDIT: One eighth unit when combined with some other fractional music unit in accordance with State Department ruling.

MATERIAL: unison, three and four part songs. The unison songs are such as are found in the various community song books of the "Old Favorite" type. Four part material selected from octave publications.

SPECIAL CHORUS:

ADMISSION: Elective. Ability to sing in tune, and to read at sight with a fair degree of accuracy, music of moderate difficulty.

REHEARSALS: One period of forty-five minutes weekly.

CREDIT: One eighth unit when combined with some other fractional music credit, in accordance with State Department ruling.

MATERIAL: Octave music, accompanied and a capella, selected from standard literature for chorus.

GIRLS' GLEE CLUB

ADMISSION: Elective, ability to sing in tune a pre-requisite.

REHEARSALS: One period of forty-five minutes weekly.

CREDIT: One eighth unit when combined with some other fractional music credit, in accordance with State Department ruling.

MATERIAL: Three part arrangement selected from octave publications.

Detailed Course in Vocal and Instrumental Music

GENERAL COURSE

OBJECTIVE. Objective. Any students who wishes to sing should be admitted to the general course. Ability to sing in tune a prerequisite.

MATERIALS. One period of forty-five minutes weekly.

CREDIT. One eighth unit when combined with some other functional music unit in accordance with State Department ruling.

MATERIAL. Various, songs and from part songs. The values songs and songs as are listed in the various community song books of the "Old Reliable" type. Some part material selected from octavo publications.

SPECIAL COURSE

OBJECTIVE. Objective. Ability to sing in tune, and to read at sight with a fair degree of accuracy, music of moderate difficulty.

MATERIALS. One period forty-five minutes weekly.

CREDIT. One eighth unit when combined with some other functional music credit, in accordance with State Department ruling.

MATERIAL. Octavo music, accompanied and a capella, selected from standard literature for chorus.

GIRLS' GLEE CLUB

OBJECTIVE. Objective, ability to sing in tone a pre-requisite.

MATERIALS. One period of forty-five minutes weekly.

CREDIT. One eighth unit when combined with some other functional music credit, in accordance with State Department ruling.

MATERIAL. Some part arrangements selected from octavo publications.

BOYS' GLEE CLUB

ADMISSION: Elective. Ability to sing in tune a pre-requisite.

REHEARSALS: One period of forty-five minutes weekly.

CREDIT: One-eighth unit when combined with some other fractional music credit, according to State Department ruling.

MATERIAL: Four part male voice arrangements selected from octave publications. Basic Songs for Male Voices - American Book Co.

ORCHESTRA

ADMISSION: Elective for all students from any grade capable of playing the material used.

REHEARSALS: One or two rehearsals of forty-five minutes in length weekly.

CREDIT: One rehearsal weekly - 1/8 credit when combined with some other fractional music credit, in accordance with State Department ruling. Two rehearsals weekly - 1/4 unit credit.

MATERIAL: All Service Folio, All Popular Folio and Our Directors Folio, arranged by Herfurth. Philharmonic Orchestra Folio. Oliver Ditson Co. Master Series for Young Orchestras by Rebmann. G. Schirmer Co. Carl Fischer's Progressive Orchestra Folios Vols. I, II, III, IV. Other material of similar graded material.

BAND

ADMISSION: Elective to all students from any grade capable of playing the material used.

REHEARSALS: One or two rehearsals of forty-five minutes weekly.

CREDIT: One rehearsal weekly - 1/8 unit credit when combined with some other fractional music credit, in accordance with State Department ruling.

MATERIAL: Bennett Band Books, Four Vols. Harms Concert Band Folios I and II. Douglas Band Book. Master Series for Young Bands - Rebmann G. Schirmer. Other materials selected by the director.

THEORY

ADMISSION: Elective. Required of all music majors.

RECITATIONS: Two periods of forty-five minutes weekly.

CREDIT: One half unit for the year.

MATERIAL: Fundamentals of Musicianship, Smith-Krone-Shaeffer. Book One, Abridged Edition. Fundamentals of Music - Gehrkens.

MUSIC LITERATURE

ADMISSION: Elective. Required of all music majors.

RECITATIONS: Two periods of forty-five minutes weekly.

CREDIT: One-half unit for the year.

MATERIAL: People and Music, McGee. Allyn and Bacon. Making Friends with Music. Hartshorn and Leavitt. Ginn and Co.

DETAILED COURSE IN INSTRUMENTAL MUSIC

It is impossible to publish a complete list of accredited teaching material. If limited to a small amount, the list could not contain much good teaching matter; if a complete list could be published it would be of enormous extent and might tend to be confusing. The plan is to suggest from innumerable sources, a representative and authoritative list from which at least one half of the students' work may be selected. Ample freedom is given the private teacher to offer the pupil favorite material but in all cases this material should be of the same minimum standard as that set forth in the recommended lists of material.

PIANO

Preparatory work. Completion of Book One and Two of "The John Thompson Modern Course for Piano", or material of a similar grade of difficulty.

First Year Piano--Credit 1/2 Unit

John Thompson Modern Course for piano, Book Three, or Studies: Heller, 50 Selected Studies for Piano, from Op. 45, 46, 47. Schirmer Library Vol. 24. Beethoven Fur Elise. Clementini, Sonatas Op. 36, 37 and 38. Other pieces of a similar grade of difficulty.

Second Year Piano--Credit 1/2 Unit

Czerny, Preliminary School of Finger Dexterity, Op. 636. Low, Octave Studies, Op. 281. Hanon, Virtuoso Pianist, in 60 exercises. Mozart, Sonatas in C and G Major. Godard Au Matin. Haydn, Sonata in C Major, First movement. Other pieces of a similar grade of difficulty.

Third Year Piano--Credit 1/2 Unit

Czerny, The School of Velocity for the Piano, Op. 299. Hannon, Virtuoso Pianist, continued. Bach Two Part Inventions. Mendelssohn, Songs Without Words. Schubert, Impromptu in A^b, Op. 142, No. 2. Other pieces of a similar grade of difficulty.

Fourth Year Piano--CREDIT 1/2 Unit

Czerny, The Art of Finger Dexterity for the Piano, Op. 740. Hannon Studies continued. Kullak, Seven Octave Studies, Op. 48 BOOK two. Mendelssohn, Rondo Capriccio. Chopin Nocturnes. Debussy, Deux Arabesques. Other pieces of a similar grade of difficulty.

All piano majors must be prepared to play a short recital during the senior year, made up of compositions studied during the junior and senior years.

VIOLIN

Preparatory work. Completion of Book One and Two of Tune a Day Violin Method, by Herfurth, or similarly graded material.

First Year Violin--Credit 1/2 Unit

Wohlfart, Foundation Studies for the Violin, Book One, edited by Aiqouni and taken from Op. 45, 54 and 74. All Major and Minor Scales in the first position. Pleyel, Duos Op. 8. Pieces selected from "Music", a collection of violin solos edited by Herfurth. Other pieces of a similar grade of difficulty.

Second Year Violin--Credit 1/2 Unit

Whistler, Introducing the Positions, Wohlfart, Foundation Studies for the Violin, edited by Aiqouni, Book Two, forty-two Studies from Op. 45 and 74. Schubert Sonatina in D, Op. 137, No. 1. Vivaldi, Concerto in A Minor, Op. 3, No. 6. Other pieces of a similar grade of difficulty.

Third Year Violin--Credit 1/2 Unit

Kayser, Etudes Op. 20, Book one and two. Mazas, 12 Duos Op. 38 Borowski, Adoration. Accolay, Concerto No. 1 in A Minor Beethoven-Kreisler, Rondino on a theme by Beethoven. Other pieces of a similar grade of difficulty.

Fourth Year Violin--Credit 1/2 Unit

Kreutzer, 42 Studies. Sevcik, School of Technic for Violin Op. 1 Part 3 Exercises for the Change of Positions. Kreisler, Leibesfreud. Kreisler, Viennese Melody. Keler-Bela, Sun of Puszta, Op. 34, No. 2. Other pieces of a similar grade of difficulty.

CELLO

Preparatory work. Completion of Dotzauer Violoncello Method, Book one, or similarly graded material.

First Year Violoncello-Credit 1/2 Unit

Dotzauer Violoncello Method Book Two. Practical Method for Violoncello, by Werner, Part II. Dotzauer Select Studies Vol. I. Schlemueller, Song, Minuet and Waltz. Bartlet, A Dream. Squire, At Twilight. Other pieces of a similar grade of difficulty.

Second Year Violoncello-Credit 1/2 Unit

Lee, Forty Melodic Etudes, Op. 31. Grutzmacher, Daily Exercises for Violoncello, Op. 67. Schlemueller, Berceuse. Holander, Gavotte. Squire, At Morn. Wagner-Schultz, To the Evening Star. Other pieces of a similarly graded material.

Third Year Violoncello-Credit 1/2 Unit

Lee, Forty Melodic Etudes, Book II. Grutzmacher, Technicology of the Art of Violoncello Playing, Op. 38, Book I. Solos from, Violoncello Classics, Edited by Leo Schultz. Other pieces of a similar grade of difficulty.

Fourth Year Violoncello-Credit 1/2 Unit

Continuation of Lee, Melodic Etudes Book II and Grutzmacher Technology. Goltermann, Concerto in G, Op. 65, No. 4. Bruch, Kol Nidrei. Popper, Gavotte. Other pieces of a similar grade of difficulty.

FLUTE

Preparatory work. Completion of Elementary Method for Flute by Peterson or other material of a similar grade of difficulty.

First Year Flute--Credit 1/2 Unit

Intermediate Method for Flute by Peterson-Skornicka. Gossec Gavotte. Schubert, Rosamund Air. Fair, Minuet No. 2. Other pieces of a similar grade of difficulty.

Second Year Flute--Credit 1/2 Unit

Voxman and Gower, Advanced Method for Flute. Handel, Sonatas, No. 4 and 7. Kreisler, La Precieuse. Aubert, Air. Other pieces of a similar grade of difficulty.

Third Year Flute--Credit 1/2 Unit

Cavally, Melodious and Progressive Studies for Flute. Lebate, Rondino, Debussey, 2nd Arabesque. Widor, Scherzo, Op. 34 No. 2. Other pieces of a similar grade of difficulty.

Fourth Year Flute--Credit 1/2 Unit

Continuation of Melodious and Progressive Studies for Flute by Cavally. Godard, Valse, Op. 116, No. 3. Kreisler, Siciliano and Rigaudon. Wetzger, By the Brook, Op. 33. Other pieces of a similar grade of difficulty.

CLARINET

Preparatory work. Herfurth, Tune a Day for Clarinet, Book one. Modern Method for Clarinet, Gower and Vexman, or material of a similar grade of difficulty.

First Year Clarinet--Credit 1/2 Unit

Skronica, Intermediate Method for Clarinet, Pieces from Let's Have Music published by Carl Fischer. Other pieces of a similar grade of difficulty. Vexman, Lamont and Tarantella. Weinberger, Sonatina.

Second Year Clarinet--Credit 1/2 Unit

Lazarus Clarinet School Book One. Victor Herbert Album of Clarinet Solos. Minuet from Divertimento No. 17, Mozart-Langenus. Lehar, Frasquita Serenade. Other pieces of a similar grade of difficulty. Schubert, Ave Maria.

Third Year Clarinet--Credit 1/2 Unit

Continuation of Lazarus Clarinet School Vol. I and II. Aubert-Waln, Aria and Presto. Enderson, Caminando. Monti, Czardas. Kreisler, Liebesfreud. Other pieces of a similar grade of difficulty.

Fourth Year Clarinet--Credit 1/2 Unit

Lazarus Clarinet School Book III. Selected Studies for Clarinet, by Voxman. Weber, Concertino, Op. 26. Grieg, Sonata in F, Op. 8, 1st Movement. Other pieces of a similar grade of difficulty.

SAXOPHONE

Preparatory work. Completion of Elementary Method for Saxophone, by Hovey or material of a similar grade of difficulty.

First Year Saxophone--Credit 1/2 Unit

Skornika, Intermediate Method for Saxophone. Pieces from Album of Favorite Saxophone Solos Arr. by Lillyn and Isaak.

Second Year Saxophone--Credit 1/2 Unit

Voxman and Gower, Advanced Method for Saxophone. Lehar, Frasquita Serenade Kreisler-Gurewich, Caprice Vennois. Wiedoeft, Valse Erica. Other pieces of a similar grade of difficulty.

Third Year Saxophone--Credit 1/2 Unit

Continuation of Advanced Method, by Voxman and Gower. Voxman, Selected Studies for Saxophone. Gershwin, Andante and Finale from Rhapsody in Blue. Kreisler, Schon Rosmarin. Other pieces of a similar grade of difficulty.

Fourth Year Saxophone--Credit 1/2 Unit

Continuation of Voxman, Selected Studies for Saxophone. Traxler, Grand Virtuoso Saxophone Studies. Monti, Czardas. Gounod-Mohaupt, Fantasie on "Faust" Waltzes. Rimsky-Korsakow-Iasilli, Flight of the Bumblebee. Other pieces of a similar grade of difficulty.

CORNET OR TRUMPET

Preparatory work. Completion of Tune a Day by Herfurth. Elementary Method for Cornet, by Robinson, or other material of a similar grade of difficulty.

First Year Cornet--Credit 1/2 Unit

Skornicka, Intermediate Method for Cornet. Hartley, Gaiety Polka. Barnard, The Pals. Bohme, Liebeslid, Op. 22, Nos. 2 and 3. Goldman, Jupiter Polka. Other pieces of a similar grade of difficulty.

Second Year Cornet--Credit 1/2 Unit

Voxman and Gower, Advanced Method for Cornet. Arban-Clarke method, published by Cundy-Bettony. Clarke, Apollo Polka. Schubert, Ave Maria. Goldman, Waltz Response. Other pieces of a similar grade of difficulty.

Third Year Cornet--Credit 1/2 Unit

Continuation of Arban-Clarke Method for Cornet. Clarke, Sounds from the Hudson. Llewellyn, My Regards. Andante and Allegro by Ropartz, other pieces of a similar grade of difficulty.

Fourth Year Cornet--Credit 1/2 Unit

Continuation of Arban-Clarke Method for Cornet. Simon, Willow Echoes. Bellstedt, Variations of The Carnival of Venice. Clarke, The Debutante. Other pieces of a similar grade of difficulty.

FRENCH HORN

Preparatory work. Skornicka, Elementary Method for French Horn or similarly graded material.

First Year French Horn--Credit 1/2 Unit

Enderson, Supplementary Studies. Skornicka, Intermediate Method for Horn, pieces selected from Golden Melodies for French Horn, Arr. by Boyd.

Second Year French Horn--Credit 1/2 Unit

Pottag, Daily Exercises for Horn. Tschaikowsky, Andante Cantabile from 5th Symphony. Mendelssohn, Nocturne from Midsummer Night's Dream. Weideman-Pottag, Nocturne. Other pieces of a similar grade of difficulty.

Third Year French Horn--Credit 1/2 Unit

Franz, Complete Method for French Horn, First part. French Horn Passages Book I Pottag. Chopin Pottag, Nocturne, Op. 9, No. 2. Title Serenade. Other pieces of a similar grade of difficulty.

Fourth Year French Horn-Credit 1/2 Unit

Franz, Complete Method continued. Pottag French Horn Passages Book II. Haydn-Pottag, Concerto No. 2. Hindemith, Sonata for Horn. Other pieces of a similar grade of difficulty.

TROMBONE OR BARITONE

Preparatory work. Completion of Elementary Method for Trombone by Long. Tune A Day by Herfurth, or other material of a similar grade of difficulty.

First Year Trombone--Credit 1/2 Unit

Intermediate Method for Trombone, Pub. by Rubank, Hartley, Gaiety Polka, Barnard, The Pals. Cadman, At Dawning. VanderCook, Amethyst. Other pieces of a similar grade of difficulty.

Second Year Trombone--Credit 1/2 Unit

Gower-Voxman Advanced Method for Trombone. Clarke, Apollo Polka. Schubert, Ave Maria. VanderCook, Lily Polka. Other pieces of a similar grade of difficulty.

Third Year Trombone--Credit 1/2 Unit

Arban Celebrated Method for Trombone. Book I and II. Endresen, Supplementary Studies for Trombone. Simons, Atlantic Zephyrs. Smith, Castles in the Air. Friml-Gossette, Indian Love Call. Other pieces of a similar grade of difficulty.

Fourth Year Trombone--Credit 1/2 Unit

Continuation of Arban Book II. Clarke, Sounds from the Hudson. Pryor, The Little Chief. Pryor, The Blue Bells of Scotland. Other pieces of a similar grade of difficulty.

MUSIC AWARDS

Three awards, based primarily on the attainment of musicianship, and a general knowledge of music, are offered in the Medina County Schools. Standards of attainment have been suggested which will give to all interested students a well rounded musicianship, and will establish a program which will mean much to the future musical organizations in the County.

The awards given are:

"A" Award----------1200 points
"B" Award----------1000 points
"C" Award---------- 500 points

Points for these awards may be earned as follows:

1. Ability as a performer. Applicant to appear as a soloist in a public program, on his instrument, or, as a vocalist. Each appearance to count 25 points with a maximum of 50 points possible for each award. This maximum is set so that the student may not concentrate on just one activity and allow other musical experiences to be neglected.

2. Membership in high school musical organizations:

(a) Chorus----------50 points each year
(b) Glee Club---------50 points each year
(c) Orchestra---------50 points each year
(d) Band----------50 points each year

3. Membership in community organizations:

(a) Sunday School orchestras------25 points each year
(b) Grange orchestras or choruses-25 points each year
(c) Town Band----------25 points each year
(d) Church Choir----------25 points each year

4. Ensemble or neighborhood groups: (an ensemble to be made up of three or more performers each playing or singing an independent part.) Each ensemble should make at least three public appearances each year. All ensembles must meet with the approval of the supervisor in charge and should not make a public appearance without his permission.

[illegible] 6 [illegible]

[illegible]

[illegible]

[

5. Membership in all County Organizations:

(a) County Chorus----------25 points each year
(b) County Orchestra---------25 points each year
(c) County Band----------25 points each year

6. Student directors----------25 points each year
Choral accompanist----------35 points each year

7. Reading and study:

(a) Making scrap book of newspaper clippings, magazine articles, etc. on current topics of musical interest, -----25 to 50 points
(b) Concert attendance. Any concert such as a symphony orchestra, or an artist of national reputation, -----10 points for each concert
(c) Reports on books listed in this outline, or any book which is first approved by the supervisor, -----50 points for each year.

Students registering for the theory and music literature courses, will be given 100 points for each course completed.

Suggested List of Books to Read

People and Music -- McGee-Pub. by Allyn and Bacon
How Music Grew -- Bauer and Peyser - G. P. Putnam's Sons
Discovering Music-- McKinney and Anderson - American Book Co.
A Story of Music -- Barbour and Freeman - C. D. Birchard Co.
Music and the Listener -- Feldman - E. P. Dutton
The Art of Enjoying Music -- Spaeth - McGraw Hill
The Man with the Baton -- Ewen - Crowell
Dictators of the Baton -- Ewen - Alliance Book Co.
Fundamentals of Music -- Gehrkens - Diston Co.

"B" award students must have at least 50 points credit in Theory. "A" award students must have at least 100 points credit in Theory and music literature. All book reports must be ready before the beginning of the second semester of the year in which the award is to be granted.

6. [illegible]

[illegible] Study Course ---------- 20 [illegible] each year
[illegible] Study [illegible] ---------- [illegible] each year
[illegible] Study [illegible] ---------- [illegible] each year

[illegible] ---------- [illegible] each year
Oral [illegible] ---------- 30 points each year

7. Reading and [illegible]

(a) [illegible] of newspapers, magazines, [illegible] current events of national interest.
---- [illegible] 10 points.

(b) Current events [illegible]. Any student [illegible] a summary [illegible] or [illegible] current events.
---- [illegible] 10 points for each [illegible]
(c) [illegible] in [illegible], [illegible] [illegible] approved by the supervisor.
---- [illegible] for each [illegible].

[illegible] for the [illegible] and [illegible] courses, will be given 100 points for each [illegible].

<u>Description [illegible] in Health [illegible]</u>

[illegible] - Indemnity, by A. [illegible]
How [illegible] - [illegible] report - [illegible] Smith
[illegible] - How [illegible] and [illegible] - [illegible] C.
A Study [illegible] - [illegible] and [illegible] - G. [illegible] C.
Health [illegible] - the Insurance [illegible] - [illegible] Jackson
The [illegible] of Hygiene [illegible] - [illegible] Oliver Hill
The [illegible] with the Doctor - [illegible]
[illegible] of the [illegible] - [illegible] Jack C.
Fundamentals of Health - [illegible] - [illegible] C.

"C" [illegible] students must have at least 50 points [illegible] Summary.
"A" [illegible] students must have at least 100 points [illegible] in Summary and [illegible] Lists. All [illegible] reports must be ready [illegible] the [illegible] of the [illegible] semester of the year in which the [illegible] is to be [illegible].

Bonus for Instrumentalists

Since several years of preparation are necessary in order to acquire sufficient skill to appear successfully as an instrumental soloist, a bonus will be given to the student as follows:

Violin, Viola, Cello ---------- 50 points
Piano, French Horn, Oboe ---------- 40 points
All other instruments ---------- 35 points

All general points are tentative, depending on the performance of a selected solo by each applicant. This, it will be impossible for a student to earn an award, regardless of the number of points he has to his credit, until he shows himself capable of making a creditable public appearance as a soloist.

Students who register for a musical activity at the beginning of the school year and do not finish the course, will be penalized an amount, in points double the amount given for the particular course in question. Thus, a student registering for chorus, but not finishing the year will be penalized 100 points. A reasonable excuse will be honored.

The following list of solos and ensembles are suggested for use in the solo and ensemble events. Any other selection must first be approved by the supervisor.

Vocal Solos (Girls)

"C" Award

Any Hymn or Folk Song
Florians Song----------Godard
When Love Is Kind----------English
Passing By----------Purcell
Repent Ye----------Scott
Prayer----------Guion
O Love That Wilt Not Let Me Go----------Harker
Spirit of God----------Neidlinger
On the Shore----------Neidlinger

Vocal Solos (Boys)

"C" Award

Any Hymn or Folk Song
Bells of St. Marys----------Adams
Duna----------McGill
I'll Take You Home Again----------Westendorf
Time to Go----------Sanderson
Gypsy Love Song----------Herbert
Friend of Mine----------Sanderson
Banjo Song----------Homer

Vocal Solos (Girls)

"B" Award

Carmena----------Wilson
Jesu Bambino----------Yon
Gentle Holy Saviour----------Gounod
The Ninety and Nine----------Rogers
The Star----------Rogers
Lass With the Delicate Air----------Arne
Songs My Mother Taught Me----------Dvorak
Open Thine Eyes of Blue----------Massenet
My Mother Bids Me Bind My Hair----------Haydn
Hark, Hark, the Lark----------Schubert
Dedication----------Franz
The Lord is My Light----------Allitsen

Vocal Solos (Boys)

"B" Award

Where Ere You Walk----------Handel
Sylvia----------Speaks
Peggy----------Cox

Vocal Solos Cont'd. (Boys)

"B" Award

Roadways----------Masefield
Homing----------del Riego
Hosanna----------Granier
Dedication----------Franz
I Love Life----------Manna-Zucka
The Ninety and Nine----------Rogers

Vocal Solos (Girls)

"A" Award

Spirit Flower----------Tipton
Fear Not Ye, O Israel----------Buck
Solveij's Song----------Greig
I Love Thee----------Greig
Lullaby----------Scott
At Night----------Rachmaninoff
My Redeemer and My Lord----------Buck
Villanelle----------del-Acqua
Ave Maria----------Schubert

Vocal Solos (Boys)

"A" Award

At Night----------Rachmaninoff
The Glory Road----------Wolfe
Invictus----------Huhn
The Blind Ploughman----------Clarke

PIANO SOLOS

"C" Award

Any easy Sonatina of Beethoven or Kullah
Prelude in A Major----------Chopin
A Curious Story----------Heller
Sarabande----------Handel
Allegro in F----------Haydn
Album Leaf----------Greig
Waltz No. 15, Op. 39----------Brahms
Psyche----------Coerne
The Placid Lake----------Dennee
Schotch----------De Leone

Piano Cont'd.

"B" Award

Nocturne Op.9 No. 2----------Chopin
Witches Dance----------MacDowell
Two Part Invention No. 1----------Bach
Consolation----------Mendelssohn
Norwegian Dance----------Sinding
Sheep and Goat----------Guion
Shepherd and Shepherdess----------Godard
Sonata No. 5----------Schubert
Papillon----------Greig

"A" Award

Seguidilla----------Albeniz
Hungarian Rhapsodie No. 2----------Liszt
Concert Etude----------MacDowell
Prelude in C# Minor----------Rachmaninoff
Prelude in G# Minor----------Rachmaninoff

VIOLIN

"C" Award

Cavatine----------Schmidt
Duos Nos. 2, 3 or 4----------Pleyel
Cradle Song----------Schumann
Pieces selected from "Music" an album of violin solos edited by Herfurth.

"B" Award

Air Varie No. 5----------Dancla
Gavotte----------Gossec
Berceuse----------Nardini
Sarabande----------Bohm
Gypsy Dance----------Ernst
Concerto in A Minor----------Vivaldi
Sonatina in D Op. 137 No. 1----------Schubert
Adoration----------Borowski

"A" Award

Czardas----------Monti
The Juggler----------Severn
Kuiawiak----------Wieniawski
Concerto in A Minor No. 1----------Accolay

CELLO

"C" Award

Song----------Schlemueller
Minuet----------Schlemueller
A Dream----------Bartlet
Gypsy Love Song----------Herbert
Melody----------Hollaender
At Twilight----------Squire

"B" Award

Berceuse----------Schlemueller
On Wings of Song----------Mendelssohn
Adoration----------Borowski
To the Evening Star----------Wagner-Schultz
Waltzer----------Hollaender
Serenade----------Tittl

"A" Award

Kol Nidrei----------Bruch
Serenade----------Popper
Weidmung----------Popper
Gavotte Op. 112----------Lee
Concerto in G Op. 65 No. 4----------Goltermann

FLUTE

"C" Award

Minuet No. 2----------Fair
Rosamund Air----------Schubert
Andantino----------Lemare
Serenade----------Haydn

"B" Award

Leibesfreud----------Kreisler
Dance of the Mirletitons----------Tschaikowski
La Precieuse----------Kreisler
Sonatas No. 4 and 7----------Handel

"A" Award

Valse Op. 116 No. 3----------Godard
By the Brook----------Wetzger
Polonaise----------Bach
Czardas----------Monti
Siciliano and Rigaudon----------Kreisler

CLARINET

"C" Award

Merry Widow Waltz----------Lehar-Kent
Serenade----------Drigo
Traumerei----------Schumann
Berceuse----------Godard

"B" Award

In the Lovely Month of May----------Merlel
Merriment Polka----------Barnard
Al Fresco----------Herbert
Frasquita Serenade----------Lehar
Czardas----------Monti
Leibesfreud----------Kreisler

"A" Award

Divertimento No. 1----------Mozart
Concertino Op. 26----------Weber
Aria and Presto----------Aubert-Waln
Sonata in F Op. 8 first Movement--------Greig

SAXOPHONE

"C" Award

Serenade----------Drigo
Leibestraum----------Liszt-Smith
Midnight Bells----------Heuberger-Kreisler
Melodie D'Amour----------Gurewich
Berceuse----------Godard

"B" Award

Schon Rosmarin----------Kreisler-Gurewich
Rondino on a Theme by Beethoven---------Kreisler
Valse Erica----------Weidoeft
Parade of the Wooden Soldiers----------Jessel
First Valse in E^b----------Durand-Isilli

"A" Award

Flight of the Bumblebee----------Rimsky-Korsakow-Isilli
Fantasie on "Faust" Waltzes----------Gounod-Monaupt
Saxophone Fantasie----------Rosebrook-Wiedoeft
Fontana-Valse Caprice----------Clarke
Second Czardas----------Monti

OBOE

"C" Award

Cherubino's Canzone----------Mozart
Strolling----------Lebate
Pastorale----------Bakaleinikoff
Slavonic Dance----------Dvorak

"B" Award

Orientale----------Cui
Chant Sans Paroles----------Tschaikowski-Porsch
Song of India----------Rimsky-Korsakow

"A" Award

Sonatas No. 1 and 2----------Handel
Legend Pastoral----------Godard
Villanella----------Lebate
Adagio Cantabile----------Beethoven

BASSOON

"C" Award

Any of the "Famous Melodies" for Bassoon arr. by Boyd.

"B" Award

Romanze----------Weissenborne
Jolly Dutchman----------Isaak
Sonatina----------Weinberger
Cappriccio, Op. 14----------Weissenborne

"A" Award

Adagio and Rondo----------Millars
Concertino----------David
Concerto, Op. 14----------Hassler
Rondo from Concerto in F----------Weber

FRENCH HORN

"C" Award

Any of the "Golden Melodies" for Horn by Boyd
At the Fair----------Hauser
Lullaby----------Brahms

"B" Award

Serenade----------Tittl
Nocturne Op. 9 No. 2----------Chopin
Andante Cantabile (5th Sym.)----------Tschaikowski
Andante from Horn Quintet----------Mozart-Wilcox

"A" Award

Concerto No. 3----------Mozart-Pottag
Sonata for Horn----------Hindemith
Allegro from Horn Quintet----------Mozart-Wilcox

TRUMPET

"C" Award

Sylvia----------Speaks
Columbine Polka----------Vandercook
The Pals----------Barnard
Gaiety Polka----------Hartley

"B" Award

Apollo Polka----------Clarke
Ave Marie----------Schubert
Jupiter Polka----------Goldman
My Regards----------Llewellyn

"A" Award

Sounds from the Hudson----------Clarke
Willow Echoes----------Simon
Carnival of Venice----------Clarke
The Debutante----------Clarke

TROMBONE

"C" Award

A Dream----------Bartlet
Morning Glory Polka----------Vandercook
Gaiety Polka----------Hartley
At Dawning----------Cadman

"B" Award

Apollo Polka----------Clarke
Ave Maria----------Schubert
Autumn Dreams----------Zimmerman
The Volunteer----------Simons

"A" Award

Sounds from the Hudson----------Clarke
The Patriot Polka----------Pryor
Atlantic Zephyrs----------Simons
Blue Bells of Scotland----------Pryor

BARITONE HORN

(Use same list as Trombone.)

TUBA

"C" Award

The Jolly Dutchman----------Isaac
Gavotte----------Bell
Asleep in the Deep----------Petrie
Deep Bass----------Fillmore

"B" Award

Carry Me Back to Old Virginny----------Guy
Pomposo----------Hayes
Beelzebub----------Catozzi

"A" Award

Carnival of Venice----------Holmes
Gay Caballero----------Schaefer

IX

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FE 12 '52	J. Wahn 459
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